MUSIC AS A CATALYST FOR PASTORAL CARE WITHIN THE REMEMBERING TASKS OF GRIEF

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MUSIC AS A CATALYST FOR PASTORAL CARE WITHIN THE REMEMBERING TASKS OF GRIEF

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TABLE OF CONTENTS

Page

LIST OF TABLES vii

LIST OF EXAMPLES viii

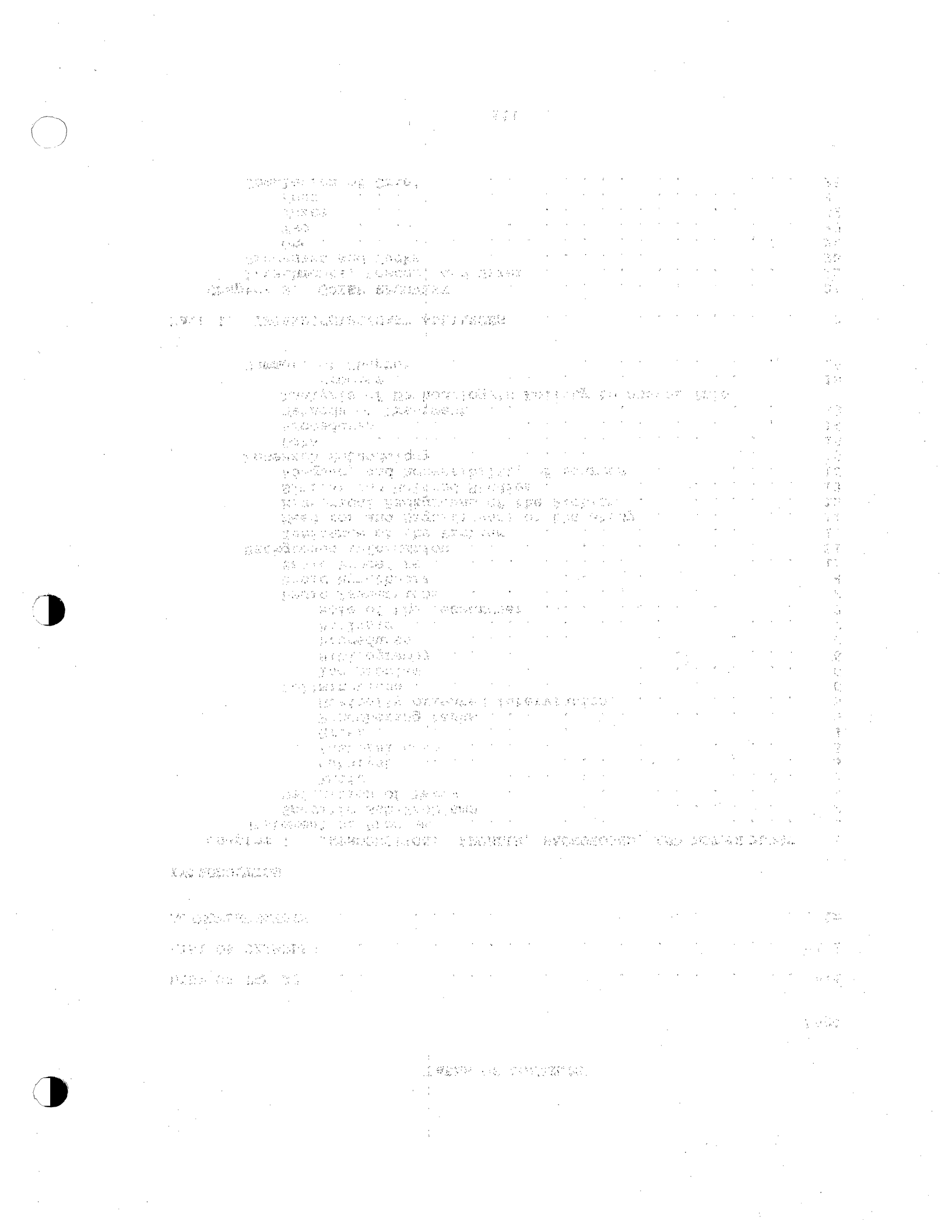
ACKNOWLEDGMENTS ix

INTRODUCTION

Chapter 1. INTRODUCTION: PROBLEM, BACKGROUND, AND METHODOLOGY 1
- Statement of Problem 1
  - Specific Sub-Problems 2
  - Definition of Terms 2
    - Music 3
    - Catalyst 3
    - Pastoral care 3
    - Grief 4
    - Remembering tasks 5
    - Musically oriented interventions 5
  - Delimitations 6
    - The problem 6
    - Bibliography 6
    - Procedures 6
    - Analysis 7
    - Role of the researcher 7
  - Basic Assumptions 8
  - Basic Hypothesis 8
  - Basic Procedure 11
- Background Information 11
  - Incidence of the Problem 11
  - Need for and Significance of the Study 11
  - Historical Background of the Problem 12
  - Similar and Related Studies 13
  - Adequacy and Accessibility of Sources 16
- Research Methodology 16
  - Data 16
  - Procedures 16
  - Methods of Treatment 18
  - Analysis of Methodology's Ability to Answer This Problem 18
- Summary of Chapter 19

Part I. INTERDISCIPLINARY ALLIANCES 20

Chapter 2. GRIEF RECOVERY 21
- Attachments, Losses, and Grief 22
- Processes and Tasks 26
  - One 28
  - Two 30
  - Three 32
  - Four 33
- Completion of Grief 35



Chapter 3. MUSIC WITHIN GRIEF EXPERIENCES 36
Church Music Forms 38
Vocal Forms 38
Psalms 39
Early hymns 40
Requiem Masses 40
Dies irae settings 41
Cantatas and oratorios 42
Motets and anthems 43
Hymns 44
Instrumental Forms 46
Non-Church Music Forms 47
Art Songs and Art Cycles 49
Opera 50
Program Music 50
African-American Spirituals and Blues 51
The Spirituals 52
The Blues 55
Contemporary Popular Music 56
Chapter Summary 57

Chapter 4. PASTORAL CARE WITHIN GRIEF EXPERIENCES 59
Functions of Pastoral Care 60
Sustaining and Confronting 60
Healing and Reconciling 61
Guiding and Informing 62
Summary 62
Theological Themes 63
Process and Task One 63
Process and Task Two 63
Process and Task Three 64
Process and Task Four 64
Ministerial Applications 64
Liturgical Considerations 66
Pastoral Counseling 68
Interpersonal Roles 68
Chapter Summary 69

Chapter 5. MUSIC AS A CATALYST FOR PASTORAL CARE 71
Music's Catalytic Properties for Pastoral Care 72
Expressing Feelings 74
Activating Memories 76
Encouraging Supportive Community 78
Facilitating Sustaining Worship 79
Exploring Meanings 80
Fostering Personal/Spiritual Wholeness 83
Chapter Summary 85

Part II. MUSICAL CATALYSTS WITHIN THE REMEMBERING TASKS 87

Chapter 6. THE REMEMBERING TASKS OF GRIEF 89
Definitions of Remembering 90
Encoding and Retrieval 90
Interactions Between Encoding and Retrieval 91
Episodic versus Semantic Memory 92
Inhibitory versus Facilitative Tendencies 92
Proactive versus Retroactive Interference 93
Spontaneous versus Directed Retrieval 93
Remembering Elements of Grief's Processes and Tasks 94
One: Accepting the Reality of the Loss 95
Two: Working through to the Pain of Grief 96
Three: Adjusting to an Environment in Which the Loss is Missing 98

Contents

Four: Emotionally Relocating the Loss and Moving On With Life . . . 101
Chapter Summary . . . 103

Chapter 7. MUSIC-ACTIVATED MEMORY . . . 104
Music's Encoding and Retrieval of Memories . . . 104
Processing Melody . . . 105
Processing Melody and Text . . . 107
Processing Extramusical Associations . . . 109
Therapeutic Uses of Music-Activated Memory . . . 110
Expressing Feelings . . . 111
Activating Memories . . . 113
Encouraging Supportive Community . . . 114
Facilitating Sustaining Worship . . . 115
Exploring Meanings . . . 116
Fostering Personal/Spiritual Wholeness . . . 118
Chapter Summary . . . 120

Chapter 8. MUSICALLY ORIENTED INTERVENTIONS WITHIN THE REMEMBERING TASKS . . . 121
Musically Oriented Interventions . . . 121
Pastoral Foundations . . . 123
Roles of Pastoral Caregivers . . . 125
Church musicians . . . 126
Pastoral counselors . . . 128
Criteria for Interventions . . . 130
Intervention principles . . . 131
Musical techniques . . . 134
Interventions Within Grief's Remembering Tasks . . . 137
Review of Grief's Remembering Tasks . . . 137
Intervention Correlations Within the Remembering Tasks 138
Accepting the reality of the loss . . . 140
Working through to the pain of grief . . . 143
Adjusting to an environment in which the loss is missing . . . 146
Emotionally relocating the loss and moving on with life . . . 147
Chapter Summary . . . 150

PART III. APPLICATIONS AND EVALUATIONS . . . 152

Chapter 9. CASE STUDY APPLICATIONS . . . 153
Significant Themes . . . 154
Grief recovery is a process, facilitated by certain tasks. . . . 155
Music provides a powerful medium for remembering. . . . 155
Memories serve different roles through grief's processes. . . . 156
Music can facilitate grief recovery. . . . 157
Music can be a catalyst for pastoral care. . . . 157
Overview of Case Studies . . . 158
Comparative Analysis Between Research and Case Studies . . 162
Chapter 2: Grief Recovery . . . 162
Chapter 3: Music Within Grief Experiences . . . 162
Chapter 4: Pastoral Care Within Grief Experiences . . 163
Chapter 5: Music as a Catalyst for Pastoral Care . . . 163
Chapter 6: The Remembering Tasks of Grief . . . 163
Chapter 7: Music-Activated Memory . . . 164
Chapter 8: Musically Oriented Interventions Within the Remembering Tasks . . . 165
Intervention principles . . . 165
Musical techniques . . . 166
Chapter Summary . . . 168

Chapter 1. Introduction to Operating System and Computing 1
Basic Idea 1
Computer Structure 2

Chapter 2. Multi-Processor Computer 104
Parallel Processing and Multiprocessor 104
Multiprocessing Principle 105
Processor Characteristics 106
Interconnection Topology and Cost 107
Multiprocessing Performance Measure 109
Programming to Share or Assign Resources 110
Synchronization 112
Multiprocessing Simulation 113
Scheduling Algorithms 114
Load Balancing Problem 115
Multiprocessing Operating System 116
Protection and Exception Handling 117
Interprocessor Communication Mechanism 118
Multiprocessor Synchronization 119
Summary 120

Chapter 3. Computer Arithmetic and Error Detection 121
Number Systems 121
Conversion 122
Fixed-Point Arithmetic: Addition, Subtraction, Multiplication, and Division 124
Floating-Point Arithmetic 125
Decimal Arithmetic Unit 126
Logic Unit 127
Error Detection Codes 128
Hamming Code 129
Group Error Detection Code 130
Single-Bit Error Detection and Correction 131
Multiple-Bit Error Detection and Correction 132
Byte Error Detection and Correction 133
Arithmetic Error Detection and Correction 134
Error Detection and Correction in Memory System 135
Summary 136

Chapter 4. Instruction and Addressing 137
Computer Instruction 137
Instruction Cycle 138
Instruction Word Length 139
Allocation of Bits 140
Variable-Length Instruction 141
Addressing 142
Immediate Addressing 143
Direct Addressing 144
Indirect Addressing 145
Register Addressing 146
Register Indirect Addressing 147
Displacement Addressing 148
Stack Addressing 149
Combination of Addressing Modes 150
Number of Addresses 151
Reduced Instruction Set Computer (RISC) 152
Summary 153

Chapter 5. Memory Hierarchy 154
Memory Hierarchy 154
Main Memory 155
Semiconductor Memory 156
Memory Interleaving 157
Associative Memory 158
Cache Memory 159
Virtual Memory 160
Memory Management Hardware 161
Summary 162

Chapter 6. Input-Output Organization 163
Peripheral Devices 163
Input-Output Interface 164
Asynchronous Data Transfer 165
Modes of Transfer 166
Priority Interrupt 167
Direct Memory Access 168
Input-Output Processor 169
CDC 6600 Peripheral and Control Processors 170
Summary 171

Chapter 7. Pipeline and Vector Processing 172
Parallel Processing 172
Pipelining 173
Arithmetic Pipeline 174
Instruction Pipeline 175
RISC Pipeline 176
Vector Processing 177
Array Processor 178
Summary 179

Chapter 8. Problems and References 180

Chapter 10. PASTORAL EVALUATIONS 169
Pastoral Functions Within the Remembering Tasks 170
Sustaining and Confronting 170
Healing and Reconciling 172
Guiding and Informing 173
Catalytic Properties 175
Chapter Summary 176

Chapter 11. SUMMARY AND CONCLUSION 178
Summary 179
Purpose of the Study 179
Methodology 179
Limits of the Study 180
Conclusions and Implications 180
Pastoral Caregivers 181
Church musicians 182
Pastoral counselors 183
Suggestions for Further Research 184
Concluding Reflection 184

APPENDIXES 186
A. LOSS and GRIEF THEORISTS 186
B. PROCESSES OF GRIEF & TASKS OF MOURNING 187
C. CONTEMPORARY MUSIC EXAMPLES 188
D. PASTORAL CARE AND COUNSELING RESOURCES ABOUT GRIEF 197
E. CASE STUDIES 199
1-4 A: Tenebrae Service 199
1-4 B: Loss/Grief Class 205
1A: Absence from Funeral 211
1B: Stepbell Expressions 214
2A: Worship Pangs 217
2B: Hidden Loss 221
3A: Music Survey Party 224
3B: Hymnal Re-collections 227
4A: Counterpoints of Change 232
4B: Restoration of Memories 235

BIBLIOGRAPHY 238
Books and Articles 238
Music Scores 245
Music Recordings and Videocassetes 247

ABSTRACT 250

VITA 252

Chapter 10. Business Communications
Internet Resources Wiki
Document Sharing and Collaboration
Marketing and Promotion
Online Customer Service
Chapter 11. Managing and Organizing
Glossary
Chapter 12. Troubleshooting
Appendix A: Online Resources
Appendix B: Templates and Examples
Appendix C: Advanced Techniques
Appendix D: Further Reading
Appendix E: Conversion Charts
Appendix F: Recommended Software
Appendix G: Contributing to Wikipedia
Appendix H: Wikipedia Policies and Guidelines
Appendix I: Wikipedia Statistics
Appendix J: Wikipedia Humor
Appendix K: Wikipedia Trivia
Appendix L: Wikipedia Quotes
Appendix M: Wikipedia Awards
Appendix N: Wikipedia Controversies
Appendix O: Wikipedia Criticisms
Appendix P: Wikipedia Alternatives
Appendix Q: Wikipedia Forks
Appendix R: Wikipedia Mirrors
Appendix S: Wikipedia Clones
Appendix T: Wikipedia Derivatives
Appendix U: Wikipedia Spin-offs
Appendix V: Wikipedia Adaptations
Appendix W: Wikipedia Translations
Appendix X: Wikipedia Localizations
Appendix Y: Wikipedia Customizations
Appendix Z: Wikipedia Extensions
Bibliography
Glossary and Definitions
Index

LIST OF TABLES

Table		Page
1.	Catalyst Moments	10
2.	Catalyst Moments	151
3.	Illustrative Catalyst Moments	160

Table of Contents

Page

1. Applied Research 12
2. Exploratory Development 24
3. Advanced Development 36
4. Engineering and Manufacturing Development 48

LIST OF EXAMPLES

Example — Page

1. Hymn: Process and Task One 189
2. Hymn: Process and Task Two 190
3. Hymn: Process and Task Three 191
4. Hymn: Process and Task Four 192
5. Contemporary Popular: Process and Task One 193
6. Contemporary Popular: Process and Task Two 194
7. Contemporary Popular: Process and Task Three 195
8. Contemporary Popular: Process and Task Four 196
9. Excerpts from The Secret Garden 210

Table of Contents

Chapter		Page
1	Object: Examine and Touch Skin	120
2	Object: Examine and Touch Eye	130
3	Object: Examine and Touch Ulcer	137
4	Object: Examine and Touch Joint	143
5	Osteoporosis Prevention: Discussion and Exercise Plan	151
6	Osteoporosis Prevention: Calcium and Vitamin D	154
7	The Musculoskeletal Exam: Discussion and Video Demo	158
8	Osteoarthritis Prevention: Exercise and Weight Loss	166
9	Gout: Discussion and Video Demo	172

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Chapter 1

INTRODUCTION: PROBLEM, BACKGROUND, AND METHODOLOGY

Grief is a depth encounter, from which no one is immune. Grief is "the aftermath of any deeply significant loss"[1] and "a process that must be lived through."[2] Grief experiences often lead to a sense of alienation from one's faith and one's self. Throughout the grief process remembering is a recurring theme, with many variations. At different times one's same memories can be painful, joyful, longing, comforting, or deeply repressed. They can be rich reminders, glossy fantasies, thwarts to a meaningful future, and/or full-of-meaning guides.

Frequently, with the simple touch of music deep feelings are evoked, forgotten memories remembered, and soul-depth responses stirred. This study explores music's powerful poignancy at grief's torrential floods, storms, deserts of thirst, flowing streams, quiet reflections, and life-forming processes of "rebecoming"[3] following a significant loss.

Statement of Problem

The objective of this dissertation is to discover specific musically oriented interventions that pastorally facilitate grief recovery within its tasks that involve remembering.

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[1]Wayne E. Oates, Your Particular Grief (Philadelphia: The Westminster Press, 1981), p. 15.

[2]Wayne E. Oates, The Christian Pastor, 3rd ed., revised (Philadelphia: Westminster Press, 1982), p. 58.

[3]Seward Hiltner, Preface to Pastoral Theology, (New York: Abingdon Press, 1958), p. 89.

Outlined elements of the problem include specific sub-problems, definitions, delimitations, basic assumptions, basic hypothesis, and basic procedure. Background information and detailed methodology follow.

Specific Sub-Problems

The following sub-problems are logical, sequential components of the stated problem. (Correlated methodology is given at pp. 16-18, nos. 1., 2., 3., et. al.)

1. To define processes and tasks of grief recovery.
2. To summarize historical alliances between (a) music and healing grief, (b) pastoral care and grief recovery, and (c) music and pastoral care.
3. To define certain activities of memory (encoding and retrieval, episodic versus semantic memory, spontaneous versus directed memory, etc.) and their functions as "remembering tasks" within grief recovery.
4. To find adequate explanations of music's "right brain" power to both encode and retrieve memories.
5. To describe music's intersections with pastoral care at grief tasks, and thus refine initial definitions of "musically oriented interventions."
6. To determine criteria for structuring musically oriented interventions: grief process and task, selection of music, use of music, pastoral function.
7. To implement and record musically oriented interventions for grief recovery in (a) church music ministry settings and (b) a clinical pastoral care/counseling framework.
8. To discern and evaluate pastoral functions which are or are not facilitated through the musical interventions.
9. To summarize implications for (a) musicians (primarily church musicians), and (b) pastoral care-givers who minister to persons who experience a significant loss.

Definition of Terms

This study's interdisciplinary nature necessitates a clear vocabulary for bi-disciplinary validity and cross-disciplinary understanding. The specific meanings for music, catalyst, pastoral care, grief, remembering tasks, and musically oriented interventions are defined as applied within this dissertation.

Participation of Teams

1. Do Associate and Professional Members in eligible countries have the right to participate in the Championship? Yes, if the Association rules allow it.
2. Are amateur and professional players allowed to play on the same team? Yes, but the team must declare its status.
3. Do players need a valid membership card to participate? Yes, they must present it at registration.
4. Is there a limit to the number of players on a team? No, but there is a limit to the number of teams per club.
5. Can a player play for more than one team? No, a player may only represent one team.
6. Are there any restrictions on the nationality of players? No, players may represent any country.
7. Can a player change teams during the season? Yes, but only once per season.
8. Is there a deadline for submitting team rosters? Yes, rosters must be submitted 14 days before the first match.
9. Can a player be substituted after the match has started? Yes, substitutions are allowed up to the end of the second period.
10. Is there a limit to the number of substitutions? No, but each substitution must be reported to the referee.

Scoring and Results

Each winning match-play point is worth 1, and each winning stroke-play point is worth 1. Ties are worth ½ point each.

Match results are determined by the total number of points earned by each team.

Ties are broken by the number of individual matches won.

Further ties are broken by the number of holes won in individual matches.

Any remaining ties are broken by the number of holes won in stroke play.

Any remaining ties are broken by a playoff.

Music. "Music," simply, is vocal and/or instrumental sounds which are created with some degree of rhythm and melody, with frequent (though not required) harmony.[4] Within this dissertation's title the term "music" represents all expressions of music which are discovered to facilitate grief recovery. These are hypothesized to include a wide range of musical styles, time periods, artistic levels of performance, and contexts of experience. Owing to this study's pastoral care thrust, "music" will significantly include church music's psalms, hymns, anthems, larger choral works (including requiems), as well as the grieving person's own repertoire of remembered "faith" tunes (with associated texts).

Catalyst. "Catalyst" defines an element which activates a development, reaction, or transformation. The element itself becomes a catalyst only when change results. While functioning as a catalyst the original element is capable of maintaining its earlier form without being consumed or altered by the process.

Pastoral care. "Pastoral care" denotes a cure-of-the-soul discipline for ministering to persons in distress. Its distinctive functions are initially defined by Seward Hiltner[5] and the team of William Clebsch and Charles Jaekle:[6] **healing**, **sustaining**, **guiding**, and **reconciling**. Wade Rowatt examines their interrelationships and adds to

---

[4]This definition is a composite from (1) "Music," in Webster's Third New International Dictionary of the English Language Unabridged, ed. in chief Philip Babcock Gove (Springfield, Mass.: G. & C. Merriam Co., 1976), p. 864, and (2) Varied entries in The Harvard Dictionary of Music, Don Michael Randel, ed., (Cambridge, Mass.: Belknap Press, 1986). This researcher acknowledges musicological elements which would require a much broader discussion: indefinite pitched percussion patterns, sprechstimme, serialism, aleatory music, and additional Western twentieth-century idioms. For delimitation, these will not be addressed unless warranted by later research and/or case study material.

[5]"Healing," "sustaining," and "guiding" were initially identified by Hiltner, 1958, pp. 89-171.

[6]"Reconciling" was added by William A. Clebsch and Charles Jaekle, Pastoral Care in Historical Perspective (New York: Jason Aronson, Inc., 1983) pp. 8-10, 33-66.

them **confronting and informing**.[7] These six functions will be foundational to the analysis of this study. Additionally, while pastoral care has no specific psychology of its own, it discerningly borrows from standard psychological disciplines for actualizing pastoral functions. Those most apparent in shaping "pastoral care" as understood in this study include (1) grief therapies, (2) a gestalt bringing of the past into the present, and (3) an existentialist search through and reorganization of one's meanings.

Grief. "Grief," as defined in the Dictionary of Pastoral Care and Counseling, comprises "the complex, interaction of affective, cognitive, physiological, and behavioral responses to the loss by any means of a person, place, thing, activity, status, bodily organ, etc., with whom (or which) a person has identified, who (or which) has become a significant part of an individual's own self."[8] The "living through" and "rebecoming" of grief has identifiable processes which are experienced in both linear and circular, tidal passages. For this study, Colin M. Parkes' definitions of these processes[9]--in contrast to the more static, fixed term of "stages"--will be used in conjunction with J. William Worden's corresponding "tasks of mourning."[10]

PROCESSES - Parkes	TASKS - Worden
1. Numbness, Shock and Denial	1. To Accept the Reality of the Loss
2. Yearning, Painful Longing, Searching	2. To Work through to the Pain of Grief

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[7]"Confronting" and "informing" were added by G. Wade Rowatt, Jr., Pastoral Care with Adolescents in Crisis (Louisville: Westminster/John Knox Press, 1989) pp. 20-28.

[8]David K. Switzer, "Grief and Loss," Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 472-473.

[9]Colin M. Parkes, Bereavement: Studies of Grief in Adult Life, 2nd American ed. (Madison, Conn.: International University Press, 1987), pp. 27.

[10]J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Co., 1991), pp. 10-18.

3. Disorganization and Despair	3. To Adjust to an Environment in Which the Deceased [Loss] is Missing
4. Reorganization[11]	4. To Emotionally Relocate the Deceased [Loss] and Move On With Life

Remembering tasks. "Remembering" is the re-expression of previous experiences in conscious feeling, thought, physiological response, or behavior. One's memories actively re-express and/or repress themselves at each process of grief. The word "tasks" is empoweringly used by Worden in his definitions of the "tasks of mourning,"[12] thus inviting and enabling a person to be consciously, actively involved in one's own living through and rebecoming. For this study's strategic focus on musical retrieval of memories, the phrase **"remembering tasks"** will refer to the target roles of memories at each grief process and corresponding task.

Musically oriented interventions. "Musically oriented intervention," within this study, denotes an intentional use of music for the purpose of facilitating a person's grief process. Such an intervention is to be cautioned strongly against manipulation or coercion of another person's memories with associated feelings and thoughts at times of high vulnerability. Instead, an effective intervention denotes sensitive discernment of musical selection and use, a pastoral presence, and an empowering ownership mode of respecting another's personal loss, memories, and individual processes of recovery. Specific criteria for such interventions will be explored for differing grief processes (Parkes and Worden), selections and uses of music, and differing relational roles (that is, musician or pastoral counselor).

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[11]Parkes does not use the term "reorganization." He simply states, ". . . it is only after the stage of disorganization that recovery occurs." p. 27. Switzer, in describing Parkes' processes, aptly names this phase "reorganization." p. 473. Switzer's choice is consistent with Parkes' content.

[12]Ibid.

Delimitations

Delimitations are established for the problem, bibliography, procedures, analysis, and the role of the researcher. They are stated and described below.

1. **The problem**. Each discipline will be examined only as it intersects, relates to, and/or enlightens another discipline, within the structures set forth in this study. For example, both music and pastoral care are delimited by grief; grief recovery is delimited by its remembering tasks; and the multi-dimensional connections between music and grief are delimited by being placed within a pastoral care framework.

2. **Bibliography**. Detailed biographical correlations between composers' life-events and their compositions will not be sought. This research is not historical, it is clinical. Historical materials will be surveyed and summarized only to validate already present interdisciplinary alliances.

When possible, definitions and descriptions of basic terminology will be drawn from The Harvard Dictionary of Music (1986)[13] and/or the Dictionary of Pastoral Care and Counseling (1990),[14] thus ensuring high accountability within a manageable bibliography.

3. **Procedures**. Procedures are delimited for grief terminology, type of loss, focus of interventions, case study material, and pastoral definitions.

(a) For cohesive clarification, the many different terminologies for grief stages are consolidated by using Colin Parkes' "Processes of Grief"[15] and William Worden's "Tasks of Mourning."[16] Charted

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[13]Don Randel, ed., The Harvard Dictionary of Music, (Cambridge, Mass.: Belknap Press, 1986).

[14]Rodney J. Hunter, gen. ed., Dictionary of Pastoral Care and Counseling, (Nashville: Abingdon Press, 1990).

[15]Parkes, p. 27.

[16]Worden, pp. 10-19.

comparisons of different theorists validate these selections at appendixes A and B (pp. 186 and 187).

(b) Significantly, this research is delimited to musically oriented interventions with those who continue living after experiencing loss, in contrast to those who are preparing for their own imminent death. This delimitation is reflected in Parkes' final process of "reorganization"[17] and Worden's completion task of "emotional relocation of the loss,"[18] in distinction from the highly popularized, overly adapted variations of Kübler-Ross's final "acceptance stage."[19]

(c) The primary focus of musical interventions is delimited to the immediate catalyst moment itself. All other material provides historical validation, scholarly examination, clinical exploration, and practical implications.

(d) Actual clinical interventions are delimited to case study material from this researcher's pastoral experiences as a musician in music ministry roles in local congregations and a second semester of Clinical Pastoral Education. This C.P.E. unit was in a psychiatric unit at a hospital in a metropolitan area. It included (1) leading two, weekly Loss and Grief groups and (2) structuring and leading weekly worship services with the unit's geriatric patients. The number and selection of specific case studies were determined with the Major Professor.

(e) Due to pastoral care's divergent streams of therapy, the measuring stick for what is or is not pastoral is delimited to its identified functions: healing, reconciling, sustaining, confronting guiding, and informing.[20]

4. Analysis. Clinical results are delimited to an evaluative rather than statistical mode of analysis. Thus, the whole study is exploratory, not confirmatory.

5. Role of the researcher. This researcher did not serve as a musical therapist (as trained and certified by the National Association for Music Therapy), but as (a) a musician with sensitivities to grief recovery and (b) a pastoral care-giver who utilizes music. While certain similarities exist to the role of music therapist, this

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[17]Parkes simply states, ". . . it is only after the stage of disorganization that recovery occurs." p. 27. Switzer, in describing Parkes' processes, aptly names this phase "reorganization." p. 473. Switzer's choice is consistent with Parkes' overall content.

[18]Worden, p. 16.

[19]Elizabeth Kübler-Ross, On Death and Dying (New York: Macmillan, 1969).

[20]Rowatt examines dynamic tensions between healing and reconciling, sustaining and confronting, and guiding and informing; pp. 20-28.

researcher worked within her own framework of experience and doctoral studies in music performance, musicology, psychology of religion, and church music.

Basic Assumptions

This researcher has observed that while few verbal, scholastic explanations of music and grief exist, innumerable musical compositions and performances of music exemplify this phenomenon. Musicological studies are replete with biographical life-events as connected to composers' compositions, styles, and circumstances for performance. Focusing on this study, the following basic assumptions illustrate both musical and pastoral care connections with grief within the experience of remembering.

1. Deeply powerful moments of meaning are commonly associated with musical sounds and musical associations at emotional, cognitive, physiological, behavioral, and/or spiritual dimensions.
2. While music cannot impose absolute responses, it can stimulate a person's own emotion, thought, physiology, and behavior. Musical associations can stimulate memories of earlier emotion, thought, physiology, and behavior.
3. Throughout grief processes, uninvited memories frequently surface, yet bear deep meanings.
4. Often, memories can be meaningfully explored within a therapeutic and/or ministerial relationship.
5. A person has ownership of his/her memories.
6. Particularly when someone has experienced significant loss, persons in helping roles are to be empowering; not manipulative, or overpowering, or victimizing.
7. A person's deep loss and grief can conflict with his/her earlier spiritual experiences and/or concepts of God.
8. Numerous psalms, hymns and gospel songs, anthems, larger choral works (particularly requiems), etc., musically voice spiritual conflicts, questions, experiences, and beliefs, particularly at times of loss and grief.
9. Throughout the grief process pastoral care can significantly sustain another in the wake of shock, confront reality, guide and inform in the midst of disorientation, heal soul-depth pain, and reconcile broken relationships.

Basic Hypothesis

This researcher hypothesizes that (1) gleaning the remembering tasks from grief's processes and tasks (Parkes and Worden) (2)

correlated with musical interventions for retrieving memories can (3) be a catalyst for pastoral care (healing, reconciling, sustaining, confronting, guiding, and informing) of persons through their grief recovery. (The following chart diagrams this hypothesis.)

Table 1

CATALYST MOMENTS

PROCESSES and TASKS of Grief	REMEMBERING Elements of PROCESSES/TASKS	MUSICAL INTERVENTIONS	PASTORAL FUNCTIONS
1. **Numbness, Shock, and Denial** **To Accept the Reality of the Loss**	Time sense is disrupted; the present is no longer a continuation of the past; a significant "marker event" has occurred	At funeral or other ritual; meaningful expressions; reality oriented; comfort, hope, strength; affirmation both of faith and that a significant loss has occurred; favorites appropriate when designated as such, but not for mere sentimentality; musical styles need to reflect the person more than the musician	Primarily **SUSTAINING** the shock & **CONFRONTING** the loss
2. **Pining, Yearning, Painful Longing, Searching for the Loss** **To Work through to the Pain of Grief**	Continually "looking" for the other; bumping into the many "firsts" without that which has been lost; "finding" the other in the memories, yet being shocked again into the reality of loss; sudden, intense pain	Memories are evoked at deep feeling levels; invite person's favorite music & associated memories; intense pain; catharsis; importance of empowerment, safety, security, and trust for full grieving; memories are remembered at sensory, physiological levels	Primarily **GUIDING** to affirm &/or express inner pain Initial **HEALING** (cleansing & bandage of the emotional wound)
3. **Disorientation and Despair** **To Adjust to an Environment in Which the Deceased [Loss] Is Missing**	Memories and former ways of being no longer function in everyday life; proactive interference [old memories prevent the making of new ones]; apathy and aimlessness characterize being stuck, unable to go back, not ready to move ahead; closure is begun	More of the same; focus moves to re-collecting memories and discovering their interwoven meanings; introduce more music which is new to other person; use for person to "reframe" or reinterpret the past; meanings begin to guide toward reorganization	Primarily **GUIDING** & **INFORMING** More **CONFRONTING** than before
4. **Reorganization** **To Emotionally Relocate the Loss and Move On with Life**	New preparations are explored, new memories are made, new meanings are discovered; earlier memories are selectively relocated in an inner "treasure chest"	Musical/spoken guided imagery; musical celebrations and affirmations of new life; re-hear, re-affirm, and re-locate music from process 2 (yearning and searching)	**HEALING** & **RECONCILING** of the former **GUIDING** & **INFORMING** toward the new

Basic Procedure

The basic procedural sequence of this study was documentation, implementation, and analyzation. A slightly more detailed procedure included the following:

1. researching and summarizing foundational information for this study,
2. discerning initial criteria for musical interventions,
3. modifying and developing criteria through actual case studies within a pastoral care role in a Clinical Pastoral Education setting,
4. analyzing hypotheses against case studies,
5. interpreting implications for use and further research.

Background Information

> *"I am seething within, and cannot relax;*
> *Days of affliction confront me.*
> *I go about mourning without comfort; . . .*
> *Therefore my harp is turned to mourning,*
> *And my flute to the sound of those who weep."*
> Job 30:27-28a, 31 (NASV)

Incidence of the Problem

This study is a continuation of the author's personal pilgrimage, conceptual philosophies, and vocational experiences. Through this person's developmental and crisis life-events, music has been a significant medium for expression and meaning. In addition to artistic musical training and experience, this musician has intentionally sought deep relational understandings and skills through the discipline of pastoral care. Throughout this somewhat unconventional, interdisciplinary journey, this writer is finding networks of (1) musicians (particularly church musicians) who are interested in depth-ministry through music and of (2) pastoral care-givers who are interested in the symbolic artistic expressions and interpretations of life-events.

Need for and Significance of the Study

While much music is born out of grief experiences and many memories are commonly stirred by music, few scholarly examinations of

Recommendations

1. Implement automated testing for all critical user workflows.
2. Refactor duplicated validation logic into shared utilities.
3. Add monitoring and alerting for error rates and latency.
4. Document the deployment process and rollback procedure.
5. Schedule a follow-up review after the changes have been in production for two weeks.

Appendix: Raw Measurements

Sample	Value	Notes
A	12.4	baseline
B	13.1	
C	11.9	
D	14.7	outlier
E	12.8	
F	13.0	
G	12.2	
H	12.6	
I	13.3	
J	12.5	
K	12.7	
L	12.9	
M	13.2	
N	12.1	
O	12.4	
P	12.8	
Q	13.0	
R	12.6	
S	12.3	
T	12.7	
U	13.1	
V	12.5	
W	12.9	
X	12.4	
Y	12.8	
Z	13.0	
AA	12.6	
AB	12.2	
AC	12.7	
AD	13.4	
AE	12.5	
AF	12.8	
AG	12.9	
AH	13.1	
AI	12.4	
AJ	12.6	
AK	12.7	
AL	12.3	
AM	13.0	
AN	12.8	
AO	12.5	
AP	12.9	
AQ	13.2	
AR	12.4	
AS	12.6	
AT	12.7	
AU	13.1	
AV	12.5	
AW	12.8	
AX	12.9	
AY	13.0	
AZ	12.6	
BA	12.4	
BB	12.7	
BC	13.3	
BD	12.5	
BE	12.8	
BF	12.9	
BG	13.1	
BH	12.4	
BI	12.6	
BJ	12.7	
BK	12.3	
BL	13.0	
BM	12.8	
BN	12.5	
BO	12.9	
BP	13.2	
BQ	12.4	
BR	12.6	
BS	12.7	
BT	13.1	
BU	12.5	
BV	12.8	
BW	12.9	
BX	13.0	
BY	12.6	
BZ	12.4	
CA	12.7	
CB	13.3	
CC	12.5	
CD	12.8	
CE	12.9	
CF	13.1	
CG	12.4	
CH	12.6	
CI	12.7	
CJ	12.3	
CK	13.0	
CL	12.8	
CM	12.5	
CN	12.9	
CO	13.2	
CP	12.4	
CQ	12.6	
CR	12.7	
CS	13.1	
CT	12.5	
CU	12.8	
CV	12.9	
CW	13.0	
CX	12.6	
CY	12.4	
CZ	12.7	
DA	13.3	
DB	12.5	
DC	12.8	
DD	12.9	
DE	13.1	
DF	12.4	
DG	12.6	
DH	12.7	
DI	12.3	
DJ	13.0	
DK	12.8	
DL	12.5	
DM	12.9	
DN	13.2	
DO	12.4	
DP	12.6	
DQ	12.7	
DR	13.1	
DS	12.5	
DT	12.8	
DU	12.9	
DV	13.0	
DW	12.6	
DX	12.4	
DY	12.7	
DZ	13.3	
EA	12.5	
EB	12.8	
EC	12.9	
ED	13.1	
EE	12.4	
EF	12.6	
EG	12.7	
EH	12.3	
EI	13.0	
EJ	12.8	
EK	12.5	
EL	12.9	
EM	13.2	
EN	12.4	
EO	12.6	
EP	12.7	
EQ	13.1	
ER	12.5	
ES	12.8	
ET	12.9	
EU	13.0	
EV	12.6	
EW	12.4	
EX	12.7	
EY	13.3	
EZ	12.5	
FA	12.8	
FB	12.9	
FC	13.1	
FD	12.4	
FE	12.6	
FF	12.7	
FG	12.3	
FH	13.0	
FI	12.8	
FJ	12.5	
FK	12.9	
FL	13.2	
FM	12.4	
FN	12.6	
FO	12.7	
FP	13.1	
FQ	12.5	
FR	12.8	
FS	12.9	
FT	13.0	
FU	12.6	
FV	12.4	
FW	12.7	
FX	13.3	
FY	12.5	
FZ	12.8	
GA	12.9	
GB	13.1	
GC	12.4	
GD	12.6	
GE	12.7	
GF	12.3	
GG	13.0	
GH	12.8	
GI	12.5	
GJ	12.9	
GK	13.2	
GL	12.4	
GM	12.6	
GN	12.7	
GO	13.1	
GP	12.5	
GQ	12.8	
GR	12.9	
GS	13.0	
GT	12.6	
GU	12.4	
GV	12.7	
GW	13.3	
GX	12.5	
GY	12.8	
GZ	12.9	
HA	13.1	
HB	12.4	
HC	12.6	
HD	12.7	
HE	12.3	
HF	13.0	
HG	12.8	
HH	12.5	
HI	12.9	
HJ	13.2	
HK	12.4	
HL	12.6	
HM	12.7	
HN	13.1	
HO	12.5	
HP	12.8	
HQ	12.9	
HR	13.0	
HS	12.6	
HT	12.4	
HU	12.7	
HV	13.3	
HW	12.5	
HX	12.8	
HY	12.9	
HZ	13.1	
IA	12.4	
IB	12.6	
IC	12.7	
ID	12.3	
IE	13.0	
IF	12.8	
IG	12.5	
IH	12.9	
II	13.2	
IJ	12.4	
IK	12.6	
IL	12.7	
IM	13.1	
IN	12.5	
IO	12.8	
IP	12.9	
IQ	13.0	
IR	12.6	
IS	12.4	
IT	12.7	
IU	13.3	
IV	12.5	
IW	12.8	
IX	12.9	
IY	13.1	
IZ	12.4	
JA	12.6	
JB	12.7	
JC	12.3	
JD	13.0	
JE	12.8	
JF	12.5	
JG	12.9	
JH	13.2	
JI	12.4	
JJ	12.6	
JK	12.7	
JL	13.1	
JM	12.5	
JN	12.8	
JO	12.9	
JP	13.0	
JQ	12.6	
JR	12.4	
JS	12.7	
JT	13.3	
JU	12.5	
JV	12.8	
JW	12.9	
JX	13.1	
JY	12.4	
JZ	12.6	
KA	12.7	
KB	12.3	
KC	13.0	
KD	12.8	
KE	12.5	
KF	12.9	
KG	13.2	
KH	12.4	
KI	12.6	
KJ	12.7	
KK	13.1	
KL	12.5	
KM	12.8	
KN	12.9	
KO	13.0	
KP	12.6	
KQ	12.4	
KR	12.7	
KS	13.3	
KT	12.5	
KU	12.8	
KV	12.9	
KW	13.1	
KX	12.4	
KY	12.6	
KZ	12.7	
LA	12.3	
LB	13.0	
LC	12.8	
LD	12.5	
LE	12.9	
LF	13.2	
LG	12.4	
LH	12.6	
LI	12.7	
LJ	13.1	
LK	12.5	
LL	12.8	
LM	12.9	
LN	13.0	
LO	12.6	
LP	12.4	
LQ	12.7	
LR	13.3	
LS	12.5	
LT	12.8	
LU	12.9	
LV	13.1	
LW	12.4	
LX	12.6	
LY	12.7	
LZ	12.3	
MA	13.0	
MB	12.8	
MC	12.5	
MD	12.9	
ME	13.2	
MF	12.4	
MG	12.6	
MH	12.7	
MI	13.1	
MJ	12.5	
MK	12.8	
ML	12.9	
MM	13.0	
MN	12.6	
MO	12.4	
MP	12.7	
MQ	13.3	
MR	12.5	
MS	12.8	
MT	12.9	
MU	13.1	
MV	12.4	
MW	12.6	
MX	12.7	
MY	12.3	
MZ	13.0	
NA	12.8	
NB	12.5	
NC	12.9	
ND	13.2	
NE	12.4	
NF	12.6	
NG	12.7	
NH	13.1	
NI	12.5	
NJ	12.8	
NK	12.9	
NL	13.0	
NM	12.6	
NN	12.4	
NO	12.7	
NP	13.3	
NQ	12.5	
NR	12.8	
NS	12.9	
NT	13.1	
NU	12.4	
NV	12.6	
NW	12.7	
NX	12.3	
NY	13.0	
NZ	12.8	
OA	12.5	
OB	12.9	
OC	13.2	
OD	12.4	
OE	12.6	
OF	12.7	
OG	13.1	
OH	12.5	
OI	12.8	
OJ	12.9	
OK	13.0	
OL	12.6	
OM	12.4	
ON	12.7	
OO	13.3	
OP	12.5	
OQ	12.8	
OR	12.9	
OS	13.1	
OT	12.4	
OU	12.6	
OV	12.7	
OW	12.3	
OX	13.0	
OY	12.8	
OZ	12.5	
PA	12.9	
PB	13.2	
PC	12.4	
PD	12.6	
PE	12.7	
PF	13.1	
PG	12.5	
PH	12.8	
PI	12.9	
PJ	13.0	
PK	12.6	
PL	12.4	
PM	12.7	
PN	13.3	
PO	12.5	
PP	12.8	
PQ	12.9	
PR	13.1	
PS	12.4	
PT	12.6	
PU	12.7	
PV	12.3	
PW	13.0	
PX	12.8	
PY	12.5	
PZ	12.9	
QA	13.2	
QB	12.4	
QC	12.6	
QD	12.7	
QE	13.1	
QF	12.5	
QG	12.8	
QH	12.9	
QI	13.0	
QJ	12.6	
QK	12.4	
QL	12.7	
QM	13.3	
QN	12.5	
QO	12.8	
QP	12.9	
QQ	13.1	
QR	12.4	
QS	12.6	
QT	12.7	
QU	12.3	
QV	13.0	
QW	12.8	
QX	12.5	
QY	12.9	
QZ	13.2	
RA	12.4	
RB	12.6	
RC	12.7	
RD	13.1	
RE	12.5	
RF	12.8	
RG	12.9	
RH	13.0	
RI	12.6	
RJ	12.4	
RK	12.7	
RL	13.3	
RM	12.5	
RN	12.8	
RO	12.9	
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RQ	12.4	
RR	12.6	
RS	12.7	
RT	12.3	
RU	13.0	
RV	12.8	
RW	12.5	
RX	12.9	
RY	13.2	
RZ	12.4	
SA	12.6	
SB	12.7	
SC	13.1	
SD	12.5	
SE	12.8	
SF	12.9	
SG	13.0	
SH	12.6	
SI	12.4	
SJ	12.7	
SK	13.3	
SL	12.5	
SM	12.8	
SN	12.9	
SO	13.1	
SP	12.4	
SQ	12.6	
SR	12.7	
SS	12.3	
ST	13.0	
SU	12.8	
SV	12.5	
SW	12.9	
SX	13.2	
SY	12.4	
SZ	12.6	
TA	12.7	
TB	13.1	
TC	12.5	
TD	12.8	
TE	12.9	
TF	13.0	
TG	12.6	
TH	12.4	
TI	12.7	
TJ	13.3	
TK	12.5	
TL	12.8	
TM	12.9	
TN	13.1	
TO	12.4	
TP	12.6	
TQ	12.7	
TR	12.3	
TS	13.0	
TT	12.8	
TU	12.5	
TV	12.9	
TW	13.2	
TX	12.4	
TY	12.6	
TZ	12.7	
UA	13.1	
UB	12.5	
UC	12.8	
UD	12.9	
UE	13.0	
UF	12.6	
UG	12.4	
UH	12.7	
UI	13.3	
UJ	12.5	
UK	12.8	
UL	12.9	
UM	13.1	
UN	12.4	
UO	12.6	
UP	12.7	
UQ	12.3	
UR	13.0	
US	12.8	
UT	12.5	
UU	12.9	
UV	13.2	
UW	12.4	
UX	12.6	
UY	12.7	
UZ	13.1	
VA	12.5	
VB	12.8	
VC	12.9	
VD	13.0	
VE	12.6	
VF	12.4	
VG	12.7	
VH	13.3	
VI	12.5	
VJ	12.8	
VK	12.9	
VL	13.1	
VM	12.4	
VN	12.6	
VO	12.7	
VP	12.3	
VQ	13.0	
VR	12.8	
VS	12.5	
VT	12.9	
VU	13.2	
VV	12.4	
VW	12.6	
VX	12.7	
VY	13.1	
VZ	12.5	
WA	12.8	
WB	12.9	
WC	13.0	
WD	12.6	
WE	12.4	
WF	12.7	
WG	13.3	
WH	12.5	
WI	12.8	
WJ	12.9	
WK	13.1	
WL	12.4	
WM	12.6	
WN	12.7	
WO	12.3	
WP	13.0	
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WR	12.5	
WS	12.9	
WT	13.2	
WU	12.4	
WV	12.6	
WW	12.7	
WX	13.1	
WY	12.5	
WZ	12.8	
XA	12.9	
XB	13.0	
XC	12.6	
XD	12.4	
XE	12.7	
XF	13.3	
XG	12.5	
XH	12.8	
XI	12.9	
XJ	13.1	
XK	12.4	
XL	12.6	
XM	12.7	
XN	12.3	
XO	13.0	
XP	12.8	
XQ	12.5	
XR	12.9	
XS	13.2	
XT	12.4	
XU	12.6	
XV	12.7	
XW	13.1	
XX	12.5	
XY	12.8	
XZ	12.9	
YA	13.0	
YB	12.6	
YC	12.4	
YD	12.7	
YE	13.3	
YF	12.5	
YG	12.8	
YH	12.9	
YI	13.1	
YJ	12.4	
YK	12.6	
YL	12.7	
YM	12.3	
YN	13.0	
YO	12.8	
YP	12.5	
YQ	12.9	
YR	13.2	
YS	12.4	
YT	12.6	
YU	12.7	
YV	13.1	
YW	12.5	
YX	12.8	
YY	12.9	
YZ	13.0	
ZA	12.6	
ZB	12.4	
ZC	12.7	
ZD	13.3	
ZE	12.5	
ZF	12.8	
ZG	12.9	
ZH	13.1	
ZI	12.4	
ZJ	12.6	
ZK	12.7	
ZL	12.3	
ZM	13.0	
ZN	12.8	
ZO	12.5	
ZP	12.9	
ZQ	13.2	
ZR	12.4	
ZS	12.6	
ZT	12.7	
ZU	13.1	
ZV	12.5	
ZW	12.8	
ZX	12.9	
ZY	13.0	
ZZ	12.6	

music as related to the loss/grief phenomena have been written. Pastoral care--with its experiential dynamics, heritage of worship, pastoral functions, and same congregations as that of Judeo-Christian music--provides such a framework for scholarly, clinical, and informal examination. Ironically, the earliest extant "pastoral" collection of soul-depth expressions is the book of "Psalms"--"Songs."

More specific to this study, pastoral care materials frequently put forth tenets for effective care to persons in grief: allowing full emotional expression,[21] activating memories,[22] and facilitating supportive worship,[23] to name but a few. While examined actualizations are usually left-brain oriented, rich right-brain musical counterparts are also providing effective care--and have been since before those early psalms.

This study will neither attempt to add to, nor take away from, the already present grief elements which will be identified within the disciplines of music and pastoral care. Instead, this study's significance will be its resulting interdisciplinary intersections relating to the work of both musicians (particularly those in Judeo-Christian congregational contexts) and pastoral care-givers.

Historical Background of the Problem

Experiencing loss and grief is an encounter from which no one is immune. Today, one need only turn on a radio to find a mournful or revengeful song about a lost love, dead dream, or god-like image of another. The mystical intertwinings of religion and music can be witnessed historically and cross-culturally: the ancient Egyptian reliefs, Greek odes, Hebrew psalms, Buddhist sutras (invocations), Muslim muezzin (calls to prayer), Hindu raga (chants), African tribal

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[21]Switzer, p. 474.

[22]Ibid.

[23]William H. Willimon, Worship as Pastoral Care (Nashville: Abingdon Press, 1979). A brief reference to congregational music at funerals is found on p. 116.

ceremonies, African-American spirituals, Native American peyote style[24] prayers, Roman Catholic requiems, Protestant hymns, Gospel songs, and the continuing practices of faith systems today.

The powerful poignancy of music and memory at differing processes of loss and grief is prevalent throughout history: from the captive psalmist's "How can we sing the songs of the Lord while in a foreign land?"[25] to the current MTV "It's So Hard to Say Goodbye to Yesterday";[26] from Beethoven's creation of "Ode to Joy" in total deafness to its performance as "Ode to Freedom" in East Berlin, Christmas 1989;[27] from the traditional spiritual "Sometimes I Feel Like a Motherless Child" to Natalie Cole's recent seven Grammy-award remake of her deceased father's song, "Unforgettable."[28] This enormous historical span both validates study of these interdisciplinary connections and points toward the importance of boundaries, as set forth in this prospectus's "Delimitations" and "Procedures."

Similar and Related Studies

The study most congruent with this research's musically oriented interventions for grief work is Janet Perkins Gilbert's "Music Therapy Perspectives on Death and Dying."[29] It is clinical in nature and uses music to assist patients in evoking memories and expressing feelings.

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[24]Jeff Todd Titon, et. al. eds., Worlds of Music: An Introduction to the Music of the World's Peoples (New York: Schirmer Books, 1984), p. 52.

[25]Psalm 137:4, NIV.

[26]Freddie Perrin and Christine Yarian, "It's So Hard to Say Goodbye to Yesterday," on Cooleyhighharmony, sung by Boyz II Men (Motown Record Co., cassette 37463-6320-4, 1991), side 1, band 5.

[27]Ludwig van Beethoven, Ode to Freedom: Beethoven - Symphony No. 9, conducted by Leonard Bernstein, performed by combined choirs and orchestras from Bavaria, Dresden, Leningrad, London, New York, and Paris (Deutsche Grammophon, 429864-4, 1990).

[28]Irving Gordon, "Unforgettable," on Unforgettable - With Love, Natalie Cole, sung by Natalie Cole and Nat King Cole (Elektra Entertainment, CD 9 6I049-2, 1991), track 22.

[29]Janet Perkins Gilbert, "Music Therapy Perspectives on Death and Dying," Journal of Music Therapy, XIV:4 (Winter 1977), pp. 165-171.

Gilbert mentions, "Because of the integral relationship between music and religion, music and lyrics can constitute a source of comfort and reassurance."[30] However, Gilbert's work draws from Kübler-Ross's grief stages (which are delimited from this study), focuses on preparing for death versus grief recovery, and is not in a pastoral care framework.

Two additional similar sources include Thomas Droege's Guided Grief Imagery[31] and Ruth Bright's Grieving: A Handbook for Those Who Care.[32] Both have practical, handbook-type examples of using hymns, psalms, and other music with persons in grief. Still, neither is focused primarily on music, nor within the formal discipline of pastoral care, nor with an emphasis on memories' roles at differing grief processes.

Studies on musical retrieval of long-term memories include Mary Ellen Wylie's "A Comparison of the Effects of Old Familiar Songs, Antique Objects, Historical Summaries, and General Questions on the Reminiscence of Nursing Home Residents"[33] and Kaye Olson's "Player Piano Music as Therapy for the Elderly."[34] Both clinically validate and powerfully affirm the art of reminiscing by way of music. While these are not necessarily grief-oriented, they can be enlightening at this project's fourth grief task of "emotional relocation."

Additional related studies are divided into three categories. The first covers historical surveys of music and healing, represented by

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[30]Ibid., p. 170.

[31]Thomas A. Droege, Guided Grief Imagery: A Resource for Grief Ministry and Death Education (New York: Paulist Press, 1987).

[32]Ruth Bright, Grieving: A Handbook for Those Who Care (St. Louis: MMB Music, 1986).

[33]Mary Ellen Wylie, "A Comparison of the Effects of Old Familiar Songs, Antique Objects, Historical Summaries, and General Questions on the Reminiscence of Nursing Home Residents," Journal of Music Therapy, XXVII:1 (Spring 1990), pp. 2-12.

[34]B. Kaye Olson, "Player Piano Music as Therapy for the Elderly," Journal of Music Therapy, XXI:1 (Spring 1984), pp. 35-45.

Hugh T. McElrath's "Music--the Healer"[35] and Randall McClellan's The Healing Forces of Music: History, Theory and Practice.[36] The second category contains discussions and/or listings of loss/grief-related music. It includes Richard Pacholoski's "Death Themes in Music,"[37] Paul Minear's Death Set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein,[38] Alec Robertson's Requiem: Music of Mourning and Consolation,[39] and Gary Rownd's "Musical Tombeaux and Hommages for Piano Solo."[40]

Pastoral care and music comprise the third grouping, which is significant to this study's "catalyst" hypothesis. Related sources include John Sims' "Music As a Mode of Care,"[41] a listing of hymns in Services for Occasions of Pastoral Care,[42] and various scattered references to hymns in pastoral care literature.

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[35]Hugh T. McElrath, "Music - the Healer," Search, 11:2 (Winter 1981), pp. 42-52.

[36]Randall McClellan, The Healing Forces of Music: History, Theory and Practice (Amity, N.Y.: Amity House, 1988).

[37]Richard A. Pacholski, "Death Themes in Music: Resources and Research Opportunities for Death Educators," Death Studies, X:3 (May 1986), pp. 239-263.

[38]Paul S. Minear, Death Set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein (Atlanta: John Knox Press, 1987).

[39]Alec Robertson, Requiem: Music of Mourning and Consolation (London: Cassell, 1967).

[40]Gary R. Rownd, "Musical Tombeaux and Hommages for Piano Solo" (D.M.A. dissertation, University of Kentucky, 1990).

[41]John N. Sims, "Music As a Mode of Care," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 767-768.

[42]Services for Occasions of Pastoral Care, Supplemental Liturgical Resource 6, prepared by the Ministry Unit on Theology and Worship for the Presbyterian Church (U.S.A.) and the Cumberland Presbyterian Church (Louisville: Westminster/John Knox Press, 1990), pp. 97-100.

Adequacy and Accessibility of Sources

Adequacy of sources was high due to the delimitations established, extensive bibliographic searches which had been made, and relevancy of materials to this study's problem and methodology.

Accessibility was high due to this researcher's own collected materials, The Southern Baptist Theological Seminary's doctoral-level libraries in both music and pastoral care, C.P.E. resources, and accessibility through inter-library loans.

Research Methodology

This methodology structures a correlation study within a descriptive research model.[43] Elements discussed include data, procedures, methods of treatment, and an analysis of the methodology itself.

Data

Summarily, data was derived from the following sources:

Phase 1--Documentation: standard information within each discipline drawn from books, journal articles, music scores, and recordings.

Phase 2--Implementation: hypothesized correlations, selected musical examples, the research tools of interview and observation, and C.P.E. case study method with supervisory materials.

Phase 3--Analyzation: hypothesis against collected implementation data.

Procedures

More specifically, the "where" and "how" of data for each sub-problem included the following procedures. (Correlates with p. 2, "Specific Sub-Problems, 1., 2., 3.," et. al.)

1. Definitions of Grief's Processes & Tasks

Where: Dictionary of Pastoral Care and Counseling, Parkes, Worden.

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[43]Roger P. Phelps, A Guide to Research in Music Education, 3rd ed. (Metuchen, N.J.: The Scarecrow Press, Inc., 1986), pp. 183-221.

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Appendix

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Index

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How: Chart different theorists' descriptions; comparisons and distinctions will be apparent (appendixes A and B). Describe in narrative form.

2. Historical Alliances Between Music, Pastoral Care, and Grief

Where: Sims, "Music As a Mode of Care"; McElrath, "Music--the Healer"; Clebsch and Jaekle, Pastoral Care in Historical Perspective; additional books and articles; psalms, hymns, etc.
How: Survey, summarize, and document.

3. Definitions of Memory and Remembering Tasks

Where: Dictionary of Pastoral Care and Counseling ("Memory," "Reminiscence Therapy," "Time Sense"); Parkes and Worden.
How: Select from those most applicable to this study and best articulated for these readers. Glean the "remembering tasks" from Parkes and Worden.

4. Explanations of Musical Encoding and Retrieval of Memories

Where: Cermak and Craik, eds., Levels of Processing in Human Memory; Wylie, "A Comparison of the Effect of Old Familiar Songs, . . ."; Olson, "Player Piano Music as Therapy for the Elderly"; Serafine, Crowder, and Repp, "Integration of Melody and Text in Memory for Songs."
How: Survey, select, explain, and document.

5. Music's Intersections with Pastoral Care at Grief Tasks

Where: Foundational research from earlier procedures.
How: Discern overlay intersections and distinctive boundaries. Refine earlier definitions of "musically oriented interventions."

6. Criteria for Interventions

Where: Correlated material from above research; hypothesis; this researcher's earlier informal interventions.
How: Diagram correlations; brainstorm and refine; hold criteria being used accountable to hypothesis being explored.

7. Implementation of Interventions

Where: Earlier files and supervisory materials. Clinical Pastoral Education case studies, supervision, continued readings.
How: Formally record earlier, applicable case study notes and materials. Utilize selected tape recordings, texts, scores, remembered tunes, etc. in appropriate C.P.E. settings. Clinically record. Examine pastoral events with C.P.E. supervisor. Refine criteria, based on clinical data. Decide with Major Professor (a) how many implementations are adequate and (b) specific format for documentation. Compile a list of musical sources used for these interventions.

8. Pastoral Evaluations

Where: Pastoral Care's basic functions (healing, reconciling, sustaining, confronting, guiding, and informing).
How: Analyze hypothesis against clinical experiences.

9. Implications

Where: From evaluations and awareness of professional applications.
How: Identify for (a) musicians (particularly church musicians) and (b) pastoral care givers.

Methods of Treatment

Data was accumulated, evaluated, and interpreted according to standard case study methodology for pastoral care and counseling.[44] Specific treatment of each sub-problem is given in the "How" of the preceding procedures. While this research is exploratory, it is neither statistical nor confirmatory. Rather, this is a correlation study within a descriptive research model.

Analysis of Methodology's Ability to Answer This Problem

The title and hypothesis clearly state the problem. The sub-problems provide a logical, objective method for solving the problem. The delimitations clarify boundaries within and between each discipline, as well as the role of the researcher. The incidence of the problem, need for the study, and historical background validate the presence of the basic problem itself. This researcher's awareness and accountability was strengthened by her bi-disciplinary Committee of Instruction, formal Clinical Pastoral Education supervision (C.P.E.), and both formal and informal documentation of earlier case study material.

The lack of cohesive, earlier research of this problem provides an unavoidable weakness. Therefore, this study is exploratory, not confirmatory. Many questions regarding the theoretical realm of psychology of music could be explored, but these would diffuse the focus

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[44]G. H. Asquith, Jr., "Case Study Method," in the Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 123-126.

of this particular study. Thus, such questions and information inform this study when applicable and otherwise are addressed at this dissertation's "Suggestions for Further Research."

Summary of Chapter

This introductory chapter has defined this study's problem, described its background information, and detailed its methodology. Its hypothesis is that (1) gleaning the remembering tasks from grief's processes and tasks (2) correlated with musical interventions for retrieving and/or stimulating memories can (3) be a catalyst for pastoral care of persons through their grief recovery. This is charted at p. 10, "Catalyst Moments."[45]

The body of the following research answers the problem in three major parts: I. Interdisciplinary Alliances (documenting sub-problems 1. and 2.), II. Musical Catalysts Within the Remembering Tasks (addressing sub-problems 3., 4., 5., and 6.), and III. Applications and Evaluations (implementing sub-problems 7., 8., and 9.). Each major part is divided into compact, interdependent chapters, thus maintaining bi-disciplinary accountability and illustrating interdisciplinary bridges.

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[45]This chart's first vertical column ("Processes and Tasks of Grief") specifically correlates with chapter 2, "Grief Recovery." Column two ("Remembering Elements of Processes/Tasks") is targeted at chapter 6, "The Remembering Tasks of Grief," while column three ("Musical Interventions") summarizes chapter 8, "Musically Oriented Interventions Within the Remembering Tasks." The chart's fourth column, "Pastoral Functions," is woven throughout this study, particularly at chapters 4, 5, 8, and 10. Additional chapters validate and illustrate the horizontal, interdisciplinary movement between columns.

Part I

INTERDISCIPLINARY ALLIANCES

Though moments abound when music touches a grieving soul, scholarly examinations of such events are scattered. Pablo Casals[1] expresses: "Music gives peace to the restless, and comforts the sorrowful. They who no longer know where to turn find new ways, and those who have despaired gain new confidence and love."[2] Pastoral care, a tradition of "comforting the sorrowful," provides a complementary discipline for examining grief's paths and music's power. Albert Schweitzer[3] adds: "All true and deeply felt music, whether sacred or profane, journeys to heights where art and religion can always meet."[4]

Part I of this study validates music's grief-related phenomena by documenting interdisciplinary alliances of music within grief experiences, pastoral care within grief experiences, and music as a catalyst for pastoral care. Chapter 2 establishes foundations of grief recovery. Chapter 3 surveys historical evidences of music related to grief. Chapter 4 describes pastoral care's kinship with grief recovery. In chapter 5, a diverse cross section of professionals voice music's catalytic properties for expressing feelings, activating memories, encouraging supportive community, facilitating sustaining worship, exploring meanings, and fostering spiritual wholeness.

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[1]Spanish cellist, composer, conductor, 1876-1973.

[2]Pablo Casals, quoted in Springs of Music: Beethoven, Casals, Schumann, Shakespeare, Tennyson, Wagner, . . ., compiled by E. Hittinger, trans. by John Cumming (London: Search Press Ltd., n.d.), p. 6.

[3]Humanitarian, physician, organist, and authority on Bach; 1875-1965.

[4]Albert Schweitzer, quoted in Springs of Music, p. 18.

Administrative Procedure

Upon receipt of the Notice of Hearing, the Respondent shall file a written answer

Chapter 2

GRIEF RECOVERY

"My grief is beyond healing,
My heart is sick within me . . .
Is there no balm in Gilead?
Is there no physician there?
Why then has the health of the daughter
of my people not been restored?"
Jeremiah 8:18,22 RSV

Being restored from sick-feeling grief can seem beyond reach, beyond hope or healing. Grief wounds one's emotional, physical, behavioral, and spiritual being; grief traumatizes one's sense of self in this world of paradoxical order and chaos. Murray Parkes, a forefront researcher on bereavement grief, explains:

> On the whole, grief resembles a physical injury more closely than any other type of illness. The loss may be spoken of as a 'blow.' As in the case of a physical injury, the 'wound' generally heals; at least, it usually does. But occasionally complications set in, healing is delayed, or a further injury reopens a healing wound.[1]

Healing grief, like healing a wound, requires one to recognize the injury, to cleanse the wound, to bandage it into darkness while tissues reconnect, and to restore or rehabilitate usage from before. Scars remain; tissues and bones may heal stronger than they were prior to the trauma. Hasty removal of emotional bandages may lead to infection and prolonged recovery. Refusal to rehabilitate leads to atrophy.

Alla Bozarth, an Episcopal priest and poet whose husband suddenly died at age thirty-seven, relates: "The essential treatment after sustaining a loss is that you express fully what the loss means to

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[1]Colin M. Parkes, Bereavement: Studies in Adult Life, 2nd American ed. (Madison, Conn.: International Universities Press, 1987), p. 25.

you."[2] Such full expression of meanings requires emotional catharsis, cognitive insight, behavioral adaptations, and soul-depth explorations. Mere sadness and stiff stoicism are not portrayed by ancient psalmists or by contemporary therapists. Bozarth continues, "Not expressing grief can lead to depression, repression, and even unconcious oppression of yourself or others."[3] In expressing or oppressing one's own griefs, one lives the multi-faceted truths of "love your neighbor as yourself."[4]

Being restored from sick-feeling grief can seem beyond reach, beyond hope or healing. Echoes from the seemingly beyond hope, beaten down, loss-ridden, African-American slaves rise, *"There is a balm in Gilead, to make the wounded whole."*

Attachments, Losses, and Grief

To live is to experience attachment. Throughout life we form attachments to persons, places, things, events, etc. which provide definition and meaning to who we are.

To live is to experience loss. From leaving the safety of a mother's womb to breathing one's last breath, we are frequently challenged to let go, leave behind, and move on.[5]

Attachments and losses occur with each new developmental stage: children are attached to parents and begin to lose dependence, the elderly are attached to self-sufficiency and begin to lose independence.

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[2]Alla Renée Bozarth, A Journey through Grief (Minneapolis: CompCare Publishers, 1990), p. 15.

[3]Bozarth, p. 15.

[4]Mark 12:31, RSV.

[5]John Bowlby, pioneer researcher in grief theory, examined persons' behavior to attachments (particularly children to their mothers), separation responses, and loss responses. His three-volume research is frequently referred to by later writers (such as Parkes and Worden), which this study draws from.
John Bowlby, Attachment, Volume I, Attachment and Loss (New York: Basic Books, Inc., 1969).
John Bowlby, Separation: Anxiety and Anger, Volume II, Attachment and Loss (New York: Basic Books, Inc., 1973).
John Bowlby, Loss: Sadness and Depression, Volume III, Attachment and Loss (New York: Basic Books, Inc., 1980).

Developmental stages flow in cycles of changing self-images, relationships, ideals, expectations, skills, roles, responsibilities, cultures, institutions, and other attachments by which we define ourselves. Some such changes are welcomed and experienced as celebrative growth; others are unwelcomed and experienced as painful loss. Most attachment shifts have elements of both. One's attempt to reattach can be restricted when one's grief of broken or changed attachments is ignored. John James and Frank Cherry observe,". . . we live in a society that doesn't educate us to deal with loss but rather teaches us how to acquire and hold on to things."[6]

Losses of significant attachments are particularly evident at life crises: deaths, illnesses, broken relationships, job terminations, accidents, violence, and natural disasters, to name but a few. Whether the loss is developmental or crisis-related, the "breaking of these attachments in grief, the loss of the other, is experienced as one's own breaking, the death of significant aspects of one's own self."[7]

One's own "breaking" in response to a loss, then, is the experience of grief. Grief is more than sadness. Grief is a "complex interaction of **affective**, **cognitive**, **physiological**, and **behavioral** responses to the loss. . . ."[8]

Affectively, normal grief is manifested in sadness, anger, guilt, self-reproach, anxiety, loneliness, fatigue, helplessness, shock, yearning, emancipation, relief, and numbness.[9] **Cognitively**, common responses are disbelief, confusion, preoccupation with the loss, a sense

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[6]John W. James & Frank Cherry, The Grief Handbook: A Step-by Step Program for Moving Beyond Loss (New York: Harper & Row, 1988), p. 11.

[7]David K. Switzer, "Grief and Loss," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 472.

[8]Ibid., p. 472.

[9]Summarized from J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Company, 1991), pp. 22-25.

of presence from that which is gone, and hallucinations.[10] **Physiologically**, grief sensations are frequently experienced as a hollowness in the stomach, a tightness in the chest and/or throat, oversensitivity to noise, breathlessness, muscle weakness, lack of energy, and a dry mouth.[11] **Behaviorally**, grief reactions typically include sleep disturbances, appetite disturbances, absent-mindedness, social withdrawal, dreams of the loss, avoidance of reminders, searching and calling out, sighing, restless overactivity, crying, visiting places or carrying objects with significant memories, and treasuring objects that belonged to the deceased (or loss).[12]

To deny or to repress mature coping mechanisms of grief are to deny or to repress healing.[13] Pathological grief develops when movement through these processes is blocked, when the person fixates "on one or a few feelings and/or behaviors of some stage prior to resolution."[14] In All Our Losses, All Our Griefs, Mitchell and Anderson assert, "Literature on grief and grieving almost universally agrees that one major goal of grieving is to gain . . . release from the attachment to the lost person or object."[15]

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[10]Ibid., pp. 25-27.

[11]Ibid., p. 25.

[12]Ibid., pp. 27-30.

[13]"Repression" is qualitatively different from "suppression." Suppression of grief denotes an internal regulation of unacceptable ideas or impulses. It can be a mature, healthy coping mechanism. In contrast, "repression" continually avoids confronting the grief. Compare with Parkes' "inhibitory versus facilitative tendencies," defined in this study at p. 92.

[14]Switzer, p. 472.

[15]Kenneth R. Mitchell and Herbert Anderson, All Our Losses, All Our Griefs: Resources for Pastoral Care (Philadelphia: The Westminster Press, 1983), p. 125.

To recognize and allow these manifestations is to "prepare a way in the wilderness"[16] for the light of wisdom and the hope of morning. Switzer gives the description:

> Grief is a process with identifiable stages during which one gives up that which is lost, withdraws emotional investment in the physical reality of the other, effects gradual reinvestment of one's self in the images of the other which are part of the self, and renews meaningful activities and relationships without the lost one. All of the stages must be gone through at the person's own pace in order for positive reorganization to take place.[17]

Bozarth affirms the importance of personal pace: "The more meaning whatever is lost had for you . . . the more of yourself and the more life and time will go into the healing."[18]

A summary question emerges: how does one's release from the attachment reach maturity; how is it brought into full season? Mitchell and Anderson respond, "There is a significant answer to this question: one gains . . . release from what is lost by actively making it a memory."[19] This powerful, simple answer does not occur in one dramatic instant, but rather through a succession of many--usually countless--transformational moments. When viewed in totality, these innumerable points in time tell a personalized story within a highly consistent framework of grief processes (sometimes rigidly referred to as "grief stages").

Fine-tuned elements of memories and remembering within grief are explored in chapter 6, "The Remembering Tasks of Grief." First, a secure framework for identifying and understanding grief's overarching processes and corresponding tasks is needed.

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[16]Allusion to Isaiah 40:1-5 and "Comfort Ye" from Messiah. George Frederic Handel, "Comfort Ye" in Messiah: A Sacred Oratorio, gen. ed. Watkins Shaw, Novello Handel Edition (London: Novello, 1959), pp. 4-6.

[17]Switzer, p. 472.

[18]Bozarth, p. 30.

[19]Mitchell and Anderson, p. 126.

Processes and Tasks[20]

Colin Parkes--a British, scientific researcher of bereavement--defines grief as "a process and not a state. Grief is not a set of symptoms which start after a loss and then gradually fade away. It involves a succession of clinical pictures which blend into and replace one another."[21] William Worden--a Harvard professor and clinical researcher of grief--affirms, "One of the basic things that education through grief counseling can do is to alert people to the fact that mourning is a long-term process, and the culmination will not be to a pre-grief state."[22]

Both Parkes and Worden present sensitive insights about persons in grief. Parkes describes grief recovery as processes one goes through; Worden translates recovery into developmental-type "tasks of mourning"[23] one accomplishes. Parkes provides identification for what one is experiencing; Worden provides tools for what one can do. Parkes compiles research on bereavement loss; Worden composes a handbook for mental health practioners who help persons through many different kinds of loss. Parkes' material is more observational and empirical; Worden's is more clinical and applicable. Parkes contributes scientific data; Worden contributes facilitative empowerment.

Both describe grief resolution of a significant loss usually to take at least a year, and often much longer. Worden describes, "There is a sense in which mourning can be finished, when people regain an interest in life, feel more hopeful, experience gratification again, and

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[20]As noted in chapter 1's delimited procedures (p. 6), many analogous terminologies for grief stages are being consolidated by using Colin Parkes' "Processes of Grief" and J. William Worden's "Tasks of Mourning." Charted comparisons of different theorists validate these selections at appendixes A and B. Substantial quotations from Parkes and Worden provide direct, comparative sources. Furthermore, this research is delimited to those who continue living ***after*** experiencing loss, in contrast to those who are preparing for their own deaths.

[21]Parkes, p. 27.

[22]Worden, p. 18.

[23]Ibid., p. 10.

Chapter 1: 1

Chapter 2: 7

Chapter 3: 24

adapt to new roles." Worden asserts, "It is impossible to set a definitive date for this, . . ."[24] and "There is also a sense in which mourning is never finished."[25] Parkes' "Processes of Grief" and Worden's "Tasks of Mourning" are as follow:

PROCESSES - Parkes	TASKS - Worden
1. Numbness, Shock, and Denial	1. To Accept the Reality of the Loss
2. Pining, Yearning, Painful Longing, and Searching for the Loss	2. To Work through to the Pain of Grief
3. Disorganization and Despair	3. To Adjust to an Environment in Which the Deceased [Loss] Is Missing
4. Reorganization	4. To Emotionally Relocate the Deceased [Loss] and Move On with Life

Significant distinctions from Kübler-Ross's popularized stages of grief are worth noting. Whereas Kübler-Ross's stages evolved with persons who were preparing for their imminent deaths, Parkes' processes and Worden's tasks were developed with persons who were left after a death, or other significant loss. Worden prefaces, ". . . the principles here can apply to mourning various types of losses--divorce, amputation, job loss, and losses experienced by victims of violence are just a few."[26] Kübler-Ross's final stage is "acceptance," and appropriately so for one who is dying. Prior to death, "acceptance" is a final stage; the defining moment has not arrived. In contrast, Parkes and Worden begin with "acceptance." After death, "acceptance of the reality of the loss" must be confronted early. The event has occurred. The loss can not be recovered. Parkes' and Worden's final phase moves beyond acceptance to reorganization and reinvestment without one's

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[24]Ibid., p. 18.

[25]Ibid., p. 19.

[26]Ibid., p. 4.

1. Maintenance, Overall, and Special	1. To Manage the Operation of the Department
2. Planning, Programming, Budgeting, Accounting, and Budget Execution	2. To Develop Plans and Programs for the Department
3. Personnel Administration and Training	3. To Administer the Personnel Management System of the Department
4. Procurement	4. To Procure Supplies, Equipment, and Services for the Department

previous emotional ties to the loss. The loss is not forgotten, but is relocated or reintegrated within the self.

In contrast to rigid "stages," the term "processes" vividly describes both the linear and circular, tidal passages of grief. A widower relates:

> I thought I could describe a *state;* make a map of sorrow. Sorrow, however, turns out to be not a state but a process. It needs not a map but a history, . . . There is something new to be chronicled every day. Grief is like a long valley, a winding valley where any bend may reveal a totally new landscape. . . . not every bend does. Sometimes the surprise is the opposite one; you are presented with exactly the same sort of country you thought you had left behind miles ago. That is when you wonder whether the valley isn't a circular trench. But it isn't. There are partial recurrences, but the sequence doesn't repeat.[27]

Each person's life-history is different; thus each grief experience is unique. The person's past history shapes one's grief. The grief formatively shapes one's present and future history.

Following, grief's sequence is portrayed by Parkes' processes and Worden's corresponding tasks. These are not to be interpreted as a rigid blueprint or scaled map. Their compilations of many persons' chronicled histories do form somewhat of an airplane view of grief's terrain, and provide reliable guides for this study (see p. 10, hypothesis chart, column one).[28]

Process One: Numbness, Shock and Denial
Task One: To Accept the Reality of the Loss

Grief's numbness and denial are similar to the numbness one's physical body experiences at the onset of a traumatic wound. Disbelief and intense moments of "it can't be so" rule. Accepting the reality

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[27]C. S. Lewis, A Grief Observed, (New York: Bantam Books, 1976), pp. 68-69.

[28]Remembering elements within each process and task (hypothesis chart, column two) are detailed throughout chapter 6, "The Remembering Tasks of Grief" (pp. 89-103). Utilizing music (hypothesis chart, column three) is examined in chapter 8, "Musically Oriented Interventions Within the Remembering Tasks" (pp. 121-151).

means coming "full face with reality that the person is dead,"[29] and that "reunion is impossible, at least in this life."[30]

When a loss is anticipated[31]--as in an elderly person's death after a long-term illness--"accepting the loss" has already been occurring. When a loss is sudden and/or traumatic[32]--as in a child's death in a car accident--this process is longer. The tasks of mourning are significantly more intense and complex.

In bereavement, such rituals as viewing the body, the funeral service, and the burial help many people move toward acceptance.[33] Those who are not present "may need external ways to validate the reality of the death."[34]

In other losses--such as physical disablity, divorce, or broken expectations[35]--this task may be complicated by a necessary relatedness to the loss. For example, while in the depths of grief one may need to seek hope-producing medical treatments, maintain shared custody of children, or continue working in a career which suffered a harsh disappointment. Losses need to be acknowledged rather than denied.

As a process rather than a rigid stage, "coming to an acceptance of the reality of the loss takes time since it involves not only an

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[29]Worden, p. 10.

[30]Ibid.

[31]Wayne E. Oates, "Anticipatory Grief," in Your Particular Grief, (Philadelphia: Westminster Press, 1981), pp. 23-43.

[32]Oates, pp. 45-66.

[33]Parkes notes, cremation "seems somehow 'more final' than burial. Two widows described fantasies of their husbands being alive inside his [sic] coffin and one had to be restrained as the coffin was moved away." p. 85.

[34]Worden, p. 13.

[35]Bright describes "loss of expectations" as representing a "loss of control": dreams, goals, cultural or familial expectations, inability to have children, marital breakdown, professional/job disappointments, acquired disability (etc.).
Ruth Bright, Grieving: A Handbook for Those Who Care (St. Louis: MMB Music, 1986), pp. 5-9.

intellectual acceptance but also an emotional one."[36] Throughout later processes and tasks, abrupt "open wound" moments strike with a numbness, denial, and fresh confrontation of the loss.

Process Two: Pining, Yearning, Painful Longing, Searching for the Loss
Task Two: To Work through to the Pain of Grief

That to which one was attached is dead. The complex threads of attachment are still sewn into the life of the griever. Like phantom nerve endings after an amputation, one's cognitive, emotional, physical, and behavioral being is still wired and tuned toward that which is forever gone. For the griever, "the only happening that seems important is the return of the one who is lost; . . . the principal behavior evoked by loss is searching."[37] One's yearning and searching lead directly to the absence. Where one found joy, one now finds pain. The bereaved often feels mixed emotions of love, abandonment, and anger toward that which was loved, for a "well-established love relationship is one in which separation can be tolerated because the loved one can be trusted to return when needed."[38]

Spontaneous feelings of sadness, anxiety, loneliness, guilt, relief, panic, anger, fear, and protest emerge as the search moves back and forth between a defeated search for the loss in the present, a frequent search through the past, and a futile search through the future. Such acute and episodic 'pangs' characterize grief more than a prolonged depression.[39] Small describes this catharsis ". . . like a bleeding out of the pain until there is a quieting."[40] As times passes, the pangs become less frequent and occur only when someone or something

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[36]Worden, p. 12.

[37]Parkes, p. 76.

[38]Ibid., p. 138. Parkes writes this and credits Bowlby with a similar observation.

[39]Ibid., p. 60.

[40]Jacquelyn Small, Becoming Naturally Therapeutic: A Return to the True Essence of Helping, rev. ed. (New York: Bantam Books, 1989), p. 72.

brings the loss to mind,[41] such as anniversaries and holidays, a photograph, a piece of music, an encounter with an old friend, or other countless events that engage memories.

Typical "stigmas"[42]--or society attitudes toward the griever--can be pivotal thwarts against grief recovery. Worden notes that "Society may be uncomfortable with the mourner's feelings and hence may give the subtle message, 'You don't need to grieve, you are only feeling sorry for yourself.'"[43] Negations of working through one's pain may include denying feelings that are present, stimulating only pleasant thoughts in order to avoid disturbing reminders, idealizing the loss, numbing emotional pain with alcohol or drugs, cutting oneself off from one's past, or seeking a sudden geographical cure.[44]

Worden asserts, "One of the aims of grief counseling is to help facilitate people through this difficult second task so they don't carry the pain with them throughout their life."[45] Later in life, "it can be more difficult for the person to go back and work through the pain he or she has been avoiding."[46]

Still, attending to this process does not imply future absence of pain. Worden describes, "Anniversary reactions are common for ten years or longer, ..."[47] Some losses have "no-end,"[48] such as unrecoverable physical losses. Additional losses are not realized until life's marker-events occur. For example, parents of still-births, sudden infant death syndrome (SIDS), or of mentally retarded children

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[41]Parkes, p. 60.

[42]Ibid., p. 28.

[43]Worden, p. 13.

[44]Ibid., pp. 13-14.

[45]Ibid., p. 14.

[46]Ibid.

[47]Ibid., p. 71.

[48]Oates, "No-End Grief," in Your Particular Grief, pp. 67-99.

may experience a traumatic sense of loss when same-age children begin school. Further dynamics of pain associated with memories are examined throughout chapter 6, "The Remembering Tasks of Grief" (pp. 89-103).

Process Three: Disorganization and Despair
Task Three: To Adjust to an Environment in Which the Deceased [Loss] Is Missing

As the emotional pangs subside, one's overall energies and aggressiveness are usually depleted.[49] One's intense yearnings for the loss and protests against its absence are generally counteracted by an apathetic withdrawal and a sense of having been defeated.[50] Society has moved past its ritualized acknowledgements of the loss, but the grieved person is left in the middle of the debris. Secondary losses which "trail the primary loss"[51] are scattered around.

Realities of everyday living have been effected and must be dealt with. "Deprivation"[52] from essential roles the deceased (or loss) provided is experienced. Widows and widowers must come "to terms with living alone, raising children alone, facing an empty house, and managing finances alone."[53] Divorced persons must flesh out the ambiguities of a broken relationship within the relational contexts of children, extended family, and mutual friends. Physically injured persons must grapple with long-term limitations, implications for daily living, and the dichotomies of independence versus dependence. Legal actions related to the loss (such as wills, divorce settlements, or insurance coverage) can add to one's sense of disorganization and despair. Feelings of helplessness and regression can ensue.

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[49]Parkes, p. 104.

[50]Ibid., p. 105.

[51]Ibid., p. 27.

[52]Ibid., p. 28.

[53]Worden, p. 15.

The grieving person is challenged to adjust to one's "own sense of self."[54] One's identity, roles, self-expectations, and central core of being are in transition. Exploring past meanings of the attachment and loss can empower one toward making choices in the present, rather than transferring unfinished grief from the past.

Deeper still, and too often unspoken, are adjustments to "one's sense of the world,"[55] and image of God. From a pastoral reflection, one's fundamental life values are shaped and informed by one's image of God. Significant loss "can challenge one's fundamental life values and philosophical beliefs--beliefs that are influenced by our families, peers, education, and religion, as well as life experiences."[56] Personal credos are confronted by mortality, brokenness, finiteness, and survival. Existential crises emerge. Parkes describes: "As the old assumptions about the world prove ineffective and a fresh set of assumptions is built up, so the old identity dissolves and is replaced by a new and different one."[57] Alla Bozarth, a poet well-acquainted with grief, interprets: "Facing your loss can be a death-life experience. You must provide sources of new life for yourself. When you come out the other side, you will be as fresh and perhaps as fragile as a newborn infant."[58]

Process Four: Reorganization
Task Four: To Emotionally Relocate the Deceased [Loss] and Move On with Life

Grief's final process is about coming out "the other side" of mourning. For many this is the hardest task, for it means freeing oneself from the old attachments to the loss. Reiterating Mitchell and Anderson, "One gains emotional release from what is lost by actively

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[54]Ibid.

[55]Ibid., p. 16.

[56]Ibid., pp. 15-16.

[57]Parkes, p. 123.

[58]Bozarth, p. 19.

making it a memory."[59] The bereaved does not forget the deceased by repression, nor betray the deceased by moving on. Instead, bereaved persons find "an appropriate place for the dead in their emotional lives--a place that will enable them to go on living effectively in this world."[60] Parkes describes, "The object is never truly given up; it is made into a part of the self."[61]

The dismembered part of one's life is re-"membered." The broken integral pieces are reintegrated. Worden asserts, "One never loses memories of a significant relationship."[62] Though a sadness may still exist when thinking of the loss that has been dearly loved, ". . . it is a different kind of sadness--it lacks the wrenching quality it previously had."[63]

One returns from a preoccupation with the loss to the presence of the living. The sense of self is reconstructed, reestablished, and reformed. One's emotions become reinvested; one's once depleted energies become restored.

Moving on may reopen fears and wounds from additional past unresolved losses and separations. Moving on calls for both courage and vulnerability to risk making future attachments and experiencing future losses. Moving on means facing the present with healing from the past, hope for the future, and a healthy spirit for the new day.

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[59]Mitchell and Anderson, p. 125.

[60]Worden, p. 17.

[61]Parkes, p. 119.

[62]Worden, p. 16.

[63]Ibid., p. 18.

Completion of Grief

Ironically, the two words "mourning" and "morning" have the same Latin root, "mer."[64] "Mer" has meanings of "to die" and "to flicker," with uses referring to "dim lights of illumination," "darkness," "twilight," and "morning." One definition of "morning" denotes the entire period "from midnight to noon"[65]--from dark night through dawn and into the fullness of day. "Mourning's" extended root, "smer," means "to remember," and is directly related to the Germanic, Old Norse "Mimir," who was a "giant who guards the well of wisdom."[66]

These paradoxes of "mourning" and "morning" are, themselves, illuminating metaphors of the completed grief process. "Mourning"--"smer"--is filled with remembering and can become a well of wisdom. Parkes affirms, ". . . the experience of grieving can strengthen and bring maturity to those who have previously been protected from misfortune."[67] "Morning"--the new day--is an ageless emblem of healed grief: *"Weeping may remain for a night, but rejoicing comes in the morning."*[68]

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[64]Webster's Third New International Dictionary of the English Language Unabridged, Philip Babcock Gove, editor in chief (Springfield, Mass.: G. & C. Merriam Company, 1976), "morning," p. 854; "mourning," p. 858; "mer," p. 1529; and "smer," p. 1541.

[65]Ibid., p. 854.

[66]Ibid., p. 1541.

[67]Parkes, p. 26.

[68]Psalm 30:5, NIV.

Chapter 3

MUSIC WITHIN GRIEF EXPERIENCES

Aristotle,[1] Plato,[2] St. Augustine,[3] and Shakespeare[4] wrote of using music at moments of grief. Bach, Beethoven, Brahms, and Bernstein composed music that expresses grief. Even Elton John sings about music's transforming power within grief: "When all hope is gone, You know sad songs say so much!"[5] Inherent in and transcending over numerous civilizations, religions, languages, and artistic tastes, persons experiencing grief have found profound expressions through music.

Just as grief is more than sadness, music's interface with grief is more than "sad songs." Switzer defines grief as ". . . a complex interaction of affective, cognitive, physiological, and behavioral

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[1]Aristotle wrote of catharsis through music and drama.
Aristotle, "The Politics," in Source Readings in Music History, selected and annotated by Oliver Strunk (New York: W. W. Norton & Company, 1965), pp. 22-23.

[2]Plato reportedly requested that musicians play at his funeral, ". . . to preserve his friends from sorrow and dejection."
Manley P. Hall, The Therapeutic Value of Music Including the Philosophy of Music (Los Angeles: Philosophical Research Society, Inc., 1982), pp. 7-8.

[3]St. Augustine wrote of music's comfort when his mother died.
Erik Routley, A Panorama of Christian Hymnody (Chicago: G.I.A. Publications, 1979), p. 59.

[4]"When gripping grief the heart doth wound,/ And doleful dumps the mind oppress,/ Then music, with her silver sound/ With speedy help doth lend redress." Romeo and Juliet, Act IV, scene v.
William Shakespeare, quoted in A Dictionary of Musical Quotations, comp. Ian Crofton and Donald Fraser (New York: Schirmer Books, 1985), p. 92, no. 13.

[5]Elton John and Bernie Taupin, "Sad Songs Say So Much," Elton John's Greatest Hits: Volume III, 1979-1987, sung by Elton John (Geffen Records, manufactured by Warner Brothers, 1987), M5G 24153, side 1, no. 4.

Worked Master Class Exercises

Exercise 1: Interpreting and Appreciating Figures of

Exercise 2: Composition and Performance

Exercise 3: Improvisation

Exercise 4: Ensemble Playing

Exercise 5: Sight Reading

Exercise 6: Transposition

Exercise 7: Memorization

Exercise 8: Analysis

Exercise 9: Orchestration

Exercise 10: Conducting

Exercise 11: Score Reading

Exercise 12: Figured Bass

Exercise 13: Counterpoint

Exercise 14: Fugue

Exercise 15: Canon

Exercise 16: Invention

Exercise 17: Sinfonia

Exercise 18: Suite

Exercise 19: Sonata

Exercise 20: Concerto

Exercise 21: Symphony

Exercise 22: Overture

Exercise 23: Incidental Music

Exercise 24: Film Scoring

Exercise 25: Electronic Music

Exercise 26: Computer Music

Exercise 27: Acoustics

Exercise 28: Psychoacoustics

Exercise 29: Music Therapy

Exercise 30: Music Education

Exercise 31: Music Criticism

Exercise 32: Music Publishing

Exercise 33: Music Copyright

Exercise 34: Music Business

Exercise 35: Music Marketing

Exercise 36: Music Distribution

Exercise 37: Music Retail

Exercise 38: Music Licensing

Exercise 39: Music Royalties

Exercise 40: Music Collecting

Exercise 41: Music Archiving

Exercise 42: Music Preservation

Exercise 43: Music Restoration

Exercise 44: Music Conservation

Exercise 45: Music Librarianship

Exercise 46: Music Bibliography

Exercise 47: Music Discography

Exercise 48: Music Iconography

Exercise 49: Music Organology

Exercise 50: Music Ethnography

Exercise 51: Music Folklore

Exercise 52: Music Anthropology

Exercise 53: Music Sociology

Exercise 54: Music Psychology

Exercise 55: Music Philosophy

Exercise 56: Music Aesthetics

Exercise 57: Music History

Exercise 58: Music Theory

Exercise 59: Music Composition

Exercise 60: Music Performance

Exercise 61: Music Improvisation

Exercise 62: Music Ensemble

Exercise 63: Music Sight Reading

Exercise 64: Music Transposition

Exercise 65: Music Memorization

Exercise 66: Music Analysis

Exercise 67: Music Orchestration

Exercise 68: Music Conducting

Exercise 69: Music Score Reading

Exercise 70: Music Figured Bass

Exercise 71: Music Counterpoint

Exercise 72: Music Fugue

Exercise 73: Music Canon

Exercise 74: Music Invention

Exercise 75: Music Sinfonia

Exercise 76: Music Suite

Exercise 77: Music Sonata

Exercise 78: Music Concerto

Exercise 79: Music Symphony

Exercise 80: Music Overture

Exercise 81: Music Incidental Music

Exercise 82: Music Film Scoring

Exercise 83: Music Electronic Music

Exercise 84: Music Computer Music

Exercise 85: Music Acoustics

Exercise 86: Music Psychoacoustics

Exercise 87: Music Therapy

Exercise 88: Music Education

Exercise 89: Music Criticism

Exercise 90: Music Publishing

Exercise 91: Music Copyright

Exercise 92: Music Business

Exercise 93: Music Marketing

Exercise 94: Music Distribution

Exercise 95: Music Retail

Exercise 96: Music Licensing

Exercise 97: Music Royalties

Exercise 98: Music Collecting

Exercise 99: Music Archiving

Exercise 100: Music Preservation

responses to the loss. . . ."[6] Similarly, in The Healing Forces of Music, McClellan describes: "Music results from our biological, affective, cognitive and spiritual processes, . . . "[7] and ". . . a complete response to music should be physical, . . . give expression to emotional experience, . . . engage and stimulate the mind, and should be enriching and uplifting to the spirit. . . ."[8]

Music specifically used to stimulate non-aesthetic responses is termed "functional music." Its value is its effectiveness in fulfilling a function for an individual or group of persons. Examples include music therapy, tribal or folk music rituals, church music, music entertainment, and music for commercial ends. In contrast, music created for "music's sake"--for artistic merit alone--is termed "aesthetic music." Typically, it is performed in recital or concert hall settings. Sims suggests, "Most music serves both purposes to some degree."[9] Grief themes are readily apparent in both functional and aesthetic music.

Historically, music's participation with grief is undeniable. The following survey exhibits Western music forms within contexts of human grief. Three different types of materials were found: musical works about grief (such as texts or titles associated with grief), works written out of grief (such as composers' personal contexts of grief), and works written to commemorate a person or event (such as a honoring

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[6]David K. Switzer, "Grief and Loss," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 472.

[7]Randall McClellan, The Healing Forces of Music: History, Theory and Practice (Amity, N.Y.: Amity House, 1988), p. 33.

[8]Ibid., p. 131.

[9]Further descriptions exist in the following:
John Sims, "Music As a Mode of Care," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 767-68.
"Aesthetics" in The Harvard Dictionary of Music, ed. Don Randel (Cambridge, Mass.: Belknap Press, 1986), pp. 14-16.
Donald P. Hustad, "Chapter 2. Church Music: A Functional Art," in Jubilate! Church Music in the Evangelical Tradition (Carol Stream, Ill: Hope Publishing Company, 1981), pp. 14-25.

the deceased, remembering the holocaust, etc.). They are organized into broad chronological categories of (1) church music forms, (2) non-church music forms, (3) African-American spirituals and blues, and (4) contemporary popular music.

Church Music Forms

The term "church music" is intentionally used instead of "sacred music." The Harvard Dictionary of Music identifies neither "sacred music" nor "secular music." It does define "church music" as "Music composed, adapted or deemed suitable for church use, or for Christian worship, prayer, meditation, thanksgiving, or commemoration, public or private."[10] For survey purposes, "church music"[11] and "non-church music" distinctions primarily denote functional usage. Such distinctions do not imply value judgments related to aesthetic or healing value. The following lists provide an intentionally concise sampling of a vast repertory of time periods, nationalities, denominations, musical styles, liturgical uses, and personal contexts.

Vocal Forms

The Old Testament recounts frequent use of musical instruments.[12] However, instrumental music was "banned as a sign of national mourning" after the destruction of the Second Temple (70 C.E.).[13] Nulman states:

> The destruction of the Temple meant so much that on the shores of Babylon the Jews took an oath never to play music. This was

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[10]Richard F. French, "Church Music" in The Harvard Dictionary of Music, p. 166.

[11]This researcher affirms similar functions in music of Judaism, and acknowledges its general exclusion in Western music history. For example, see "Jewish Music," The Harvard Dictionary of Music, pp. 418-421.

[12]For example, Psalm 150: trumpet, harp, lyre, timbrel, stringed instruments, pipe, and cymbals.

[13]Macy Nulman, Concepts of Jewish Music and Prayer, The Cantorial Council of America at Yeshiva University (Miami: Hallmark Press, 1985), p. 3.

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Kodak Publication No. T-81. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-82. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-83. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-84. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-85. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-86. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-87. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-88. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-89. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-90. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-91. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-92. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-93. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-94. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-95. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-96. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-97. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-98. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

Kodak Publication No. T-99. *Using Kodak Professional Black-and-White Films*. Rochester, N.Y.: Eastman Kodak Company, 1988.

Kodak Publication No. T-100. *Using Kodak Films*. Rochester, N.Y.: Eastman Kodak Company, 1987.

> confirmed by a *Midrash* which tells us that the Levites cut off their thumbs so as not to be able to play again. . . .[14]

Therefore, Jewish music "continued mainly as a vocal art."[15] From these roots sprouted Christian forms and practices, particularly church music's reliance upon texts. French notes, "Most church music is associated with text in some way: as bearer of it, symbol of it, or meditator upon it."[16]

Psalms. Many Hebrew psalms (meaning "songs") express grief's soul-depth dimensions: sorrow,[17] despair at God's silence,[18] remembrances,[19] assurance of God's presence,[20] and celebration for "grief recovery."[21] They constitute the broadest, longest-lasting "grief music." Their heritage extends through all three major Jewish

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[14]Ibid., pp. 3-4.

[15]Ibid., p. 3.

[16]French, p. 166.

[17]For example: *"I am worn out from groaning; all night long I flood my bed with weeping and drench my couch with tears. My eyes grow weak with sorrow; . . . "* Psalm 6:6-7a, NIV.

[18]For example: (1) *"How long, O Lord? Will you forget me forever? How long will you hide your face from me? How long must I wrestle with my thoughts and every day have sorrow in my heart?"* Psalm 13:1-2, NIV. (2) *"My God, my God, why have you forsaken me? Why are you so far from saving me, so far from the words of my groaning? O my God, I cry out by day, but you do not answer, by night, and am not silent."* Psalm 22:1-2, NIV.

[19]For example: *"My tears have been my food day and night, . . . These things I remember as I pour out my soul: how I used to go with the multitude . . . with shouts of joy and thanksgiving."* Psalm 42:3-4, NIV. *"How can we sing the songs of the Lord while in a foreign land? If I forget you, O Jerusalem, may my right hand forget its skill. May my tongue cling to the roof of my mouth if I do not remember you, . . ."* Psalm 137:4-6a, NIV.

[20]For example: (1) *"Where can I go from you Spirit? Where can I flee from your presence?"* Psalm 139:7, NIV. (2) *"Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me."* Psalm 23:4, KJV.

[21]For example: *"When the Lord brought back the captives to Zion, we were like men who dreamed. Our mouths were filled with laughter, our tongues with songs of joy." . . . Those who sow in tears will reap with songs of joy."* Psalm 126:1-2, 5, NIV.

traditions (Eastern, Sephardic, and Ashkenazic),[22] Byzantine chants of the early Eastern Church, Gregorian chants of the Western Church, Protestant metrical psalmody, Anglican chants, and psalmic quotations or allusions in anthems, hymns, gospel songs, and other related forms. Oral traditions have limited contemporary knowledge of their original melodies and rhythms. Still, psalm texts have continued to provide rich meanings "from generation to generation."[23]

Early hymns. The early Christian hymn "Deus Creator Omnium," by St. Ambrose (339-397), is quoted by St. Augustine in his Confessions (c. 410). Augustine tells "how it comforted him on the evening of the day of his mother's funeral."[24]

Requiem Masses. The Latin "Requiem Mass"[25]--meaning "rest eternal"[26]--began in earliest liturgies, evolved from Medieval plainchant styles through twentieth-century atonality, branched into non-Catholic traditions, and continues to be a revered artistic and functional form. Representative composers[27] include Palestrina (composed in 1554), Schütz (1636), Cavalli (d. 1676), Mozart (1791),[28] Berlioz (1837), Liszt (1868), Verdi (1874), Fauré (1887), Duruflé

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[22]"Jewish Music," The Harvard Dictionary of Music, p. 418.

[23]Psalm 90:1.

[24]Routley, p. 59.

[25]See Alec Robertson, Requiem: Music of Mourning and Consolation (London: Cassell, 1967).

[26]Its opening phrase, "Requiem aeternam dona eis Domine," is translated "Grant to them eternal rest, O Lord."

[27]Composers are from "Requiem" in The Harvard Dictionary of Music, p. 695, and Pacholski, pp. 253-255. Pacholski includes biographical contexts of various requiems.
Richard A. Pacholski, "Death Themes in Music: Resources and Research Opportunities for Death Educators," Death Studies, X:3 (May 1986), pp. 239-263.

[28]Partially composed by Mozart while on his deathbed, and completed by Süssmayr after Mozart's death. Chopin requested that it be performed at his own funeral. Pacholski, p. 254.

(1947), and Stravinsky (1966).[29] In adddition, this Latin form has been adapted for Protestant use, notably Brahms' Ein Deutsches Requiem (1868) and Rutter's Requiem (1986). Brahms discarded liturgical Latin texts, weaving together his own textual selections from the Bible and Apocrypha (German translations) and German chorales. Rutter combined fragments of the traditional Latin texts with other biblical material (sung in English).

Dies irae settings. The "Dies Irae"--meaning "Day of Wrath"--is a standard component of the Requiem Mass. Attributed to Thomas of Celano (d. ca. 1250),[30] it is one of only four sequences permitted by the Council of Trent (1545-63).[31] Pacholski describes the "Dies Irae" as "one of the most impressive poems of the Middle Ages, and one of the most moving plainsong melodies."[32] The distinct "Dies Irae" melody and/or text have been either (1) used within requiems or (2) set as pieces independent of requiems (Legrenzi, Lotti, J. C. Bach, and Penderecki).[33] Though the "Dies Irae" is equated with judgment of the dead and not comfort of the grieving, it is frequently associated with reflections on death--either another's or one's own.[34] Notably, numerous composers strategically placed the "Dies Irae" in secular

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[29]Performed at Stravinsky's own funeral in 1971. Pacholski, p. 249.

[30]"Dies Irae," The Harvard Dictionary of Music, p. 230.

[31]Richard H. Hoppin, Medieval Music (New York: W. W. Norton & Company, 1978), p. 50.

[32]Pacholski, p. 242.

[33]Ibid.

[34]Many grief caregivers describe that another's death can confront persons with their own mortality. Parkes notes: "How someone copes with the challenge of change in their life will determine not only their view of the world but their view of themselves." This researcher asks the question: "As reflected in persons' musical selections, do they fear God as eternal judge or welcome God as present comfort?"
Colin M. Parkes, Bereavement: Studies of Grief in Adult Life, 2nd American ed. (Madison, Conn.: International Universities Press, Inc., 1986), p. 31.

orchestral or choral works: Berlioz's Symphonie Fantastique (1830), Liszt's "Totentanz" (1859) and Symphonie zu Dante's divina Commedia (1867), and Rachmaninoff's "Rhapsody on a Theme of Paganini" (1936). Penderecki's Dies Irae (1967) is a commemorative work, remembering Holocaust victims. It was first performed at Cracow and Auschwitz, the actual sites of Nazi concentration camps.[35]

Cantatas and oratorios.[36] Cantatas and oratorios provide various references to grief. The choral cantata originated within Protestant services, interpreting the particular liturgical emphasis. The oratorio has never been a strict "church form," but has occasionally presented biblical stories, which in turn, have been performed by church choirs. Grief-related examples (both "church" and "non-church") include the following:

Schütz, The Seven Last Words of Christ on the Cross, 1645.
J. S. Bach, at least twenty cantatas deal with death; e.g. Come, Sweet Hour of Death. No. 161, 1715.
Handel, Saul, 1739.
Handel, Israel in Egypt, 1739.
Handel, Messiah, Parts II and III, 1741.
Graun, Der Tod Jesu (The Death of Jesus), 1755.
Beethoven, Cantata on the Death of the Emperor Joseph II, 1790.
H. Parry, Job, 1892.
Shelley, Death and Life, 1915, oratorio "radiating optimism" for the seasonal cycles of physical death and renewal.[37]
Hindemith, When Lilacs Last in the Dooryard Bloom'd, 1946, "an American requiem after Walt Whitman."[38]
Schoenberg, A Survivor from Warsaw, 1947, "a dramatic cantata commemorating the victims of Nazi oppression in the Warsaw Ghetto."[39]
Britten, "Still Falls the Rain" from Canticles, 1957, on the WWII bombing of London.

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[35]Nicolas Slonimsky, "Penderecki, Krzystof," The Concise Baker's Biographical Dictionary of Musicians (New York: Schirmer Books, 1990), p. 955.

[36]Composite vocal forms consisting of solos, choruses (optional), and instrumental accompaniment (with possible overtures, ritornelli, or interludes); usually on a biblical text or theme. Cantatas are smaller, somewhat comparable to the instrumental sonata. Oratorios are larger, comparable to opera, though usually without staging, costumes, or scenery.

[37]Pacholski, p. 249.

[38]Slonimsky, "Hindemith, Paul," p. 561.

[39]Pacholski, p. 249.

Britten, War Requiem, 1962.[40]
Sessions, When Lilacs Last in the Dooryard Bloom'd, 1971, "a cantata setting of the Whitman poem, dedicated to the memory of Martin Luther King, Jr., and Robert F. Kennedy."[41]
McCartney and Davis, "Father" from Liverpool Oratorio, 1991.[42]

Motets and anthems.[43] The motet and anthem are comparatively miniature choral works that offer prayers and proclamations in worship. They are sung in most Christian denominations throughout the church year. Ilustrative samples from the broad history of motets and anthems with grief themes demonstrate this extensive repertoire:[44]

Josquin des Pres (ca. 1450-1521), "Tu Pauperum Refugium" (Thou Refuge of the Destitute)
Tallis, Thomas (1515-1585), "Hear the Voice and Prayer"
Palestrina, Giovanni Pierluiga da (1525-1594), "Sicut Cervus" (Psalm 42:1-3)
Monteverdi, Claudio (ca. 1567-1643), "Crucifixus"
Farrant,Richard (d. 1581), "Hide Not, Thou, Thy Face"
Schein, Hermann (1586-1630), "Die mit Tränen säen," (Who With Grieving Soweth)
Purcell, Henry (c. 1659-1695), "Thou Knowest, Lord"[45]

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[40]This is more of an oratorio than a strict requiem mass.

[41]Pacholski, p. 249.

[42]This semi-autobiographical plot spans from 1942 to the present, with this portion occurring in 1959: "As mourners arrive for the funeral, Shanty thinks on his confusion, fears and upset at the death of his father. He reflects and worries about the relationship they had, distressed at his father's mortality. Finally he realizes fathers are only human and asks his forgiveness."
Paul McCartney and Carl Davis, "[Program Notes]," for Liverpool Oratorio, performed by Dame Kiri Te Kanawa, Sally Burgess, Jerry Hadley, Willard White, Royal Liverpool Philharmonic Orchestra and Choir, Choristers of Liverpool Cathedral, conducted by Carl Davis (London: MPL Communications Ltd. under exclusive license to EMI Records, LTD, 1991), videocassette A5VE 9 91301 3, booklet p. 6.

[43]The "motet"--derived from the Latin "mot" (meaning "word")--encompasses a broad, significant repertory that spans the thirteenth through the eighteenth centuries. For this study, "motet" primarily refers to sacred Latin texts sung by a choir for liturgical purposes. They differ from the "chant" in that they are usually polyphonic. They differ from the "hymn" in that they are not necessarily strophic, nor sung by the congregation. An "anthem" is a Protestant counterpart, sung by a choir (usually in English) for liturgical purposes.

[44]Samples are primarily (though not exclusively) from Ronald A. Turner, professor and editor, A Study Guide to Anthem Literature: History and Performance Practice, 4th ed., prepared by students of 41120 - Church Music Literature, School of Church Music, The Southern Baptist Theological Seminary (Louisville: The Southern Baptist Theological Seminary, 1989).

[45]From the Anglican burial service, Turner, Appendix I, p. 9.

Rameau, Jean-Phillippe, (1683-1764), "Laboravi clamans" (I am Weary With My Crying)[46]
Boyce, William (1710-1779), "By the Waters of Babylon"
Croft,William (1678-1727), "I Am the Resurrection and the Life"[47]
Eberlin, Johann Ernst (1702-1762), "Grief is in My Heart"
Herbst, Johannes (1735-1812), "Surely He Has Borne Our Sorrows"
Billings, William (1746-1800), "Reflections of Faith"[48]
Crotch, William (1775-1847), "Comfort, O Lord the Soul of Thy Servant"
Kopilov, Alexander (1854-1911), "Hear My Prayer, O God" (Psalms and Isaiah)
Oldroyd, George (1886-1951), "A Heart that's Broken And Contrite"
Jacob, Gordon (1895-1984), "Brother James' Air" (Psalm 23)
Titcomb, Everett (1884-1968), "I Will Not Leave You Comfortless"
Berger, Jean (b. 1909), "If a Man Die"
Fissinger, Edwin (b. 1920), "By the Waters of Babylon"
Pfautch, Lloyd (b. 1921), "I'll Praise My Maker While I've Breath"[49]
Bass, Claude (b. 1935), "Cast Thy Burden Upon the Lord"
Rutter, John (b. 1945), "I Will Lift Up Mine Eyes" (Psalm 121)[50]
Schwoebel, David (b. 1957), " A Promise for Strength" (Psalm 40:31)

Hymns.[51] The most accessible form of religious "grief music" is the hymn.[52] The sixteenth-century Reformation rebirthed congregational participation in worship through the hymn. Thomas Droege, author of Guided Grief Imagery, notes: "Hymnody gives free and full expression to

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[46]Harold Gleason and Warren Becker, Music in the Baroque, 3rd ed. Music Literature Outlines, Series II (Bloomington, Ind.: Frangipani Press, 1980), p. 101.

[47] Opening anthem from Croft's burial service, Turner, Appendix I, p. 12.

[48]Collection of three anthems dealing with death: "Here Is a Song," "Great God, How Frail a Thing Is Man," and "What If the Faint Must Die." Turner, Appendix I, p. 55.

[49]Text by Isaac Watts (1674-1748) and altered by John Wesley (1703-1791).

[50]This anthem is recorded as an addendum to John Rutter's Requiem.
John Rutter, John Rutter Requiem, performed by The Cambridge Singers, Caroline Ashton and Donna Deam (sopranos), The City of London Sinfonia, conducted by John Rutter (Collegium Records, COLC 103, 1986), cassette side 2, number 4.

[51]A hymn is a strophic poem intended for congregational singing in worship.

[52]E.g. the Lutheran chorale, the metrical psalm, the English hymn, the American folk hymn, the gospel song, the twentieth-century hymn, etc. For further definitions of these forms, see the following:
William J. Reynolds and Milburn Price, A Survey of Christian Hymnody (Carol Stream, Ill.: Hope Pub. Co., 1987).
Harry Eskew and Hugh T. McElrath, Sing With Understanding: An Introduction to Christian Hymnology (Nashville: Broadman Press, 1980).

the emotions of fear, longing, trust, sorrow, and joy."[53] A vast, rich heritage of hymns continue to voice griefs and hopes in contemporary worship:[54]

"Out of the Depths" (1523), AUS TIEFER NOT (1524)
"A Mighty Fortress Is Our God" (1529), EIN' FESTE BURG (1529)
"O Sacred Head Now Wounded," (attrib. to 12th century), PASSION CHORALE (1601)
"All Creatures of Our God and King," (1225), LASST UNS ERFREUEN (1635)
"Now Thank We All Our God,"[55] (1636), NUN DANKET ALLE GOTT (1636)
"Comfort, Comfort Ye My People" (1671), PSALM 42 (1551)
"Sing Praise to God Who Reigns Above," (1675), MIT FREUDEN ZART (1566)
"God Moves in a Mysterious Way" (1774), DUNDEE (1621)
"Amazing Grace" (1779), NEW BRITAIN (American folk tune)
"Come, Ye Disconsolate" (1831), CONSOLATOR (1792)
"My Shepherd Will Supply My Need" (1719), RESIGNATION (1835)
"How Firm A Foundation" (1787), FOUNDATION (1837)
"O Come, O Come, Emmanuel" (Latin hymn, trans. 1854), VENI EMMANUEL (1854, based on plainsong phrases)
"Abide With Me" (1847), EVENTIDE (1861)
"It Is Well With My Soul" (1873), VILLE DU HAVRE (1876)
"There's A Land that Is Fairer Than Day" (1868), SWEET BY AND BY (1868)
"Jesus, Lover of My Soul" (1740), ABERYSTWYTH (1879)
"O Love That Wilt Not Let Me Go" (1882), ST. MARGARET (1884)
"O Lord of Life, Where'er They Be" (1888), GELOBT SEI GOTT (1609)
"Be Still, My Soul" (1752), FINLANDIA (1899)
"For All the Saints" (1864), SINE NOMINE (1906)
"Great Is Thy Faithfulness" (1923), FAITHFULNESS (1923)
"God of Our Life, Through All the Circling Years" (1916), ALBERTA (1931)
"Hope of the World" (1953), VICAR (1963)
"Let Hope and Sorrow Now Unite" (1979), LOBT GOTT DEN HERREN (c. 1590)
"A Hymn of Promise" (1986), PROMISE (1986)

Four new hymn texts by Brian Wren particularly reflect Parkes' processes and Worden's tasks: "Let Hope and Sorrow Now Unite," "When

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[53]Thomas A. Droege, Guided Grief Imagery: A Resource for Grief Ministry and Death Education (New York: Paulist Press, 1987) p. 56.

[54]To insure clarity of this survey, each sampled hymn is identified by its text and associated tune. These are presented chronologically by the approximate text/tune composite date. Authors, translators, composers, harmonizers, and other sources can require complex listings. Further information is available in hymnals and hymnal companions that include these selections.

[55]Written by a pastor, Martin Rinkart, in the midst of the Thirty Years' War, 1618-48. Eskew and McElrath, p. 93.

Grief Is Raw," "When Joy Is Drowned," and "Is This a Day of New Beginnings?"[56] They are given at appendix C, pp. 188-192.

Instrumental Forms

All church music identified thus far has been vocal or vocal with instrumental accompaniment. Again, as French describes, "Most church music is associated with text in some way: as bearer of it, symbol of it, or meditator upon it."[57] The **organ chorale** and its related instrumental forms are strategically woven into the worship service to facilitate personal and congregational prayer.[58] Historically, these forms include organ treatments of chant and hymn melodies[59] as ricercars, chorale preludes, variations, fugues, fantasies, toccatas, etc. More recently, these forms have been adapted for church pianists, handbell choirs, instrumental ensembles, and church orchestras.

A definitive "mourning" example is Brahms' Chorale Preludes (Opus 122), written "during the last summer of his life,"[60] and possessing "a warm autumnal quality that is all Brahms' own."[61] Chorales include "My Heart Is Ever Yearning" and "O World I Now Must Leave Thee." Additional examples include both (1) instrumental settings

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[56]Faith Looking Forward: The Hymns & Songs of Brian Wren with many Tunes by Peter Cutts (Carol Stream, Ill.: Hope Publishing Co., 1983), nos. 31-34.

[57]Richard F. French, "Church Music," in The Harvard Dictionary of Music, p. 166.

[58]Both liturgical and evangelical traditions utilize these at times of gathering and meditation (preludes), introductions and interludes for congregational singing, offering gifts (offertories), departing (postludes), and during ordinances (the Mass, Holy Eucharist, Lord's Supper, funerals, weddings, baptisms, etc.).

[59]Interactions of melody and text are addressed at "Processing Melody and Text" in chapter 7, "Music-Activated Memory," pp. 107-108.

[60]E. Power Biggs, "Preface," in Johannes Brahms: Opus 122, Eleven Chorale Preludes, ed. E. Power Biggs (Bryn Mawr, Penn.: Mercury Music Corporation, 1949), p. 2.

[61]Ibid.

of chants or hymns, and (2) any other church-related, instrumental work[62] which evokes one's memories and meanings associated with the loss.[63] French asserts: "But though organs cannot speak words, their music can salute, sing, ornament, elaborate, and combine melodies that convey words and thus come to symbolize those words and project their meaning, despite their absence."[64] Listeners become engaged in stream of consciousness associations (feelings, thoughts, remembrances, events). Such guided meditations are forerunners of music therapy's Guided Imagery through Music (GIM).[65]

Non-Church Music Forms

Music not intended for church use embraces a wide variety of instrumental and vocal genres. Richard Pacholski, a thanatologist (death educator), has compiled an extensive list of music forms that specifically express "a sense of sadness at loss."[66] Pacholski's "Music of Mourning"[67] forms follow with brief definitions and examples:[68]

apotheose (Fr.): A work glorifying a deceased composer. Couperin's "L'Apotheose de Corelli" (1724).

deploration (Fr.): A musical setting of a poem "that is a lament on someone's death." Deschamps's poem "Armes, Amours" on the death of Machaut (d. 1377), set by F. Andrieu.

dirge (Lat.): A mournful song, hymn, or musical composition with a

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[62]Many church instrumental forms are not directly associated with a chant or hymn text. Examples include the baroque sonata da chiesa (meaning "church sonata" for various instrumental combinations); many of Bach's organ preludes, fugues, toccatas, etc.; Franck's organ sonatas; Widor's organ symphonies; and Vierne's organ works.

[63]Addressed at "Processing of Extramusical Associations," in chapter 7, "Music-Activated Memory," pp. 109-110.

[64]French, p. 167.

[65]See Helen Lindquist Bonny, "Sound as Symbol: Guided Imagery and Music in Clinical Practice," Music Therapy Perspectives, 6 (1989), 7-10.

[66]Pacholski, p. 244.

[67]Pacholski's term. Ibid.

[68]Details are compiled from brief, individual entries in The Harvard Dictionary of Music, Pacholski's "Death Themes in Music: Resources and Research Opportunities for Death Educators," and other identified sources.

slow and repetitive quality, used to (a) accompany or (b) portray burial rites. (a) Antiphons in the Office of the Dead; (b)Vaughan Williams' setting of Whitman's "Dirge for Two Veterans" in his "Dona Nobis Pacem" (1936).

dump (Eng.): Lute, keyboard, and viol laments from the sixteenth to early seventeenth centuries. "My Lady Carey's Dompe" (ca. 1525).

elegy (Gr.): A poem or musical work lamenting the loss of someone. Vocal examples by Josquin, Beethoven, Schumann, and Mahler; instrumental examples by Fauré, Dussek, Liszt, and Stravinsky. "Elegy for Martin Luther King, Jr.," by David Ward-Steinman, was written the day after King's assassination.[69] (Written for piano, this elegy portrays bass tone-clusters, dissonances of chaos, a "ghostly echo of 'We Shall Overcome,'"[70] and a solitary tone emerging from pedalled clusters.)[71]

epicedium or "**threnody**" (Gr.): A funeral-like hymn or dirge. Blow's "The Queen's Epicedium," 1655 (death of Queen Mary II); Penderecki's "Threnody for the Victims of Hiroshima," 1960.

lament: Generally, a broad term for a song or instrumental piece of mournful character, including all other forms in this list. More specifically, domestic music of mourning--such as the Irish and Scottish Caoine, Coronach, and Ho-hoane (bagpipe forms, developed from lament melodies).

lamento (It.): A song of great sadness in Baroque Italian operas and cantatas. Monteverdi's "Lamento d'Arianna" in L'Arianna, 1608.

nenia (Lat.): Originally, "a funeral song in ancient Rome meant to praise the dead person."[72] Schiller's "Nänie" poem was set to music by Gotz (1874), Brahms (Op. 82, 1880-1881), and Orff (1956).

plainte (Fr.): Certain seventeenth to eighteenth-century French works which use unusual techniques to portray sadness (e.g. downward glissando on the violin).

planctus (L.), planh (Provencal): A medieval song of mourning, such as "Planctus Karoli," written shortly after Charlemagne's death (d. 814).[73] Later medieval plancti were of the three Marys at Christ's tomb.

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[69]Telephoned description from David Ward-Steinam, Professor of Music at San Diego University, May 7, 1991.

[70]Ibid.

[71]David Ward-Steinam, "Elegy for Martin Luther King" (New York: Galaxy Music Corporation, 1969).

[72]Pacholski, p. 246.

[73]Hoppin, Medieval Music, p. 258.

tombeau (Fr.):[74] Meaning tomb or tombstone, a "miniature memorial piece."[75] Gaultier's "Tombeau des Mademoiselle Gaultier" for lute (c. 1655); Ravel's "Le Tombeau de Couperin" for piano (1914-17).

Art songs, opera, and program music are broader in style and topic than the above listed forms. Still, they unlock human emotions of sadness, joy, remorse, celebration, anger, fear, and hope through poetic reflections, dramatic plots, and imaginative sound.

Art Songs and Art Cycles

Art songs[76] and art cycles[77] are generally performed in smaller recital halls with the singer directly facing the audience, and with translated texts and biographical notes for the listeners. These performance practices facilitate intimate musical experiences with the life themes explored. Brahms' Four Serious Songs (1896) contrast the ugliness of death with the peace of death; contrast the evils of life with "faith, hope, [and] love."[78] Mahler's Kindertotenlieder (1902) presents five songs on children's deaths. Moussorgsky's Songs and Dances of Death (1875-77) includes "Cradle Song," a dialogue between the mother of a dying child and Death. Schumann's Frauenliebe und Leben ("Women's Love and Life," Op. 42, 1840)--a woman's portrayal of attraction, infatuation, engagement, marriage, love, birth, and bereavement--ends with the singer's grief-stricken silence. In juxtaposition, the piano accompaniment poignantly retells the song from the couple's first meeting.

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[74]For extensive piano examples are examined by Gary Rownd, "Musical Tombeaux and Hommages for Piano Solo," D.M.A. dissertation, University of Kentucky, 1990.

[75]Gleason and Becker, p. 56.

[76]A singular song; classical as opposed to folk or popular; usually accompanied by a pianist.

[77]A group of art songs composed as a thematic unit.

[78]Brahms' texts are from Solomon 3-4, Sirach 41, and I Corinthians 13.
Johannes Brahms, "Vier ernste Gesänge - Four Serious Songs for solo voice with piano accompaniment" (London: N. Simrock, 1931).

Opera

Opera's massive combination of vocalists, orchestra, elaborate sets and costumes, staging, and complex plots engages the audience into stories of dramatic proportions. Pacholski succinctly describes opera:

> Small word, . . . major topic. Surprisingly little attention has been directed at 'death themes' in the many thousands of extant operas, most of them dealing in one way or another with disappointment and conflict in love, jealousy, hate, violence, suicide, and death.[79]

Classic examples include Mozart's Don Giovanni (1787), Verdi's La Traviata (1853), and Wagner's Tristan und Isolde (1865) with its "Motif of Death."[80] Suicide after the loss of a love is a frequent plot in opera.[81] Colin Parkes describes suicide as sometimes being a drastic attempt to "find" the lost love, achieve reunion, or to end "present alienation and misery."[82]

Program Music

Generally instrumental, program music suggests non-musical images or stories through musical ideas. Historically, a recurring image used by artists, poets, and musicians is the "**danse macabre**" (dance of death), which portrays skeletons dancing in a graveyard. Musical "danse macabres" include Listz's "Totentanz" (for piano and orchestra, 1849) and Saint-Saëns' "Danse Macabre" (for orchestra, Op. 40, 1874). Additional programmatic examples of grief are listed, encompassing music for piano, string quartet, orchestra, and band.

> Haydn, "Trauersymphonie" (Mourning Symphony,) No. 44, 1772.
> Beethoven, Piano Sonata in c minor, "Pathetique" (meaning pathos),

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[79]Pacholski, p. 247.

[80]The Earl of Harewood, ed. and rev., The New Kobbé's Complete Opera Book, (New York: G. P. Putnam's Sons, 1976), p. 221.

[81]A survey of suicides in about 100 operas has been prepared by Warren K. Walley and Richard A. Kalish, "Suicide in Opera: A Brief Analysis," Omega, 2 (August 1971), 191-194.

[82]Parkes, p. 72.

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Op. 13, 1789(?).[83]
Schubert, "Der Tod und das Mädchen" (Death and the Maiden), string quartet, D. 810, 1826.
Chopin, "Marche Funebre" from Piano Sonata No. 2 in b-flat minor, Op. 35, 1837.[84]
Berlioz, "Symphonie Funebre et Triomphale," Op. 15, 1840.
Strauss, "Tod und Verklärung" (Death and Transfiguration), symphonic poem, Op. 24, 1889.
Rachmaninoff, "Die Toteninsel" (The Isle of the Dead), symphonic poem, Op. 29, 1909.
Finney, Piano "Sonata No. 4 in E Major," subtitled "Christmastime 1945." Written upon Finney's return home from World War II,[85] it contrasts sounds of Christmas bells with images of war. Finney dedicates this ". . . to Fred, Stan, Ralph, Bernie, and Jack in memory of common experiences."[86]
Shostakovich, Symphony No. 13 with solo bass and male chorus, 1962; depicts the Nazi massacre of Jews in Kiev during World War II.[87]
Barnes, "Trail of Tears" for band, 1989; portraying the 1838-39 forced march of Southeastern native American tribes to Oklahoma.[88]

African-American Spirituals and Blues

African-American spirituals and blues are musical testaments of surviving loss, both "[flowing] from the same bedrock of experience."[89] James Cone, an African-American professor at Union Theological Seminary, proclaims:

> The spirituals are historical songs which speak about the rupture of black lives; they tell us about a people in the land of bondage . . . We are told that the people of Israel could not sing the Lord's song in a strange land. But, for blacks, their being

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[83]Maurice Hinson, Guide to the Pianist's Repertoire, 2nd, rev., and enlarged ed. (Bloomington, Ind.: Indiana University Press, 1987), p. 86.

[84]Ibid., p. 193. Hinson describes this sonata to be "probably Chopin's most successful work in a large form."

[85]Maurice Hinson, "The Solo Keyboard Works of Ross Lee Finney," The American Music Teacher, 20 (June-July 1971), p. 18.

[86]Ross Lee Finney, "Sonata No. 4 in E Major, 'Christmastime 1945'" (New York: Mercury Music Corporation, 1947), p. 1.

[87]Slonimsky, "Shostakovich," p. 1160.

[88]Late in the work is a poem, sung in Cherokee by band members: "Let us mourn those who have died, Let us mourn those who are dying, Let us mourn those who must endure." Douglas Smith, Program Notes from The Seminary Winds in Concert, "Images in Sound" (Louisville: The Southern Baptist Theological Seminary), May 12, 1992.

[89]James H. Cone, The Spirituals and the Blues: An Interpretation (Maryknoll, N.Y.: Orbis Books, 1991), p. 100.

> depended upon a song. Through song they built new structures for existence in an alien land.[90]

The Spirituals

Undergirding through losses of land, tribe, family, culture, freedom, and human dignity, "The spirituals enabled blacks to retain a measure of African identity while living in the midst of American slavery, providing both the substance and the rhythm to cope with human servitude."[91] William McClain reiterates:

> These songs of the soul and of the soil have helped to bring a people through the torture chambers of the last three centuries. They reflect the truth of an old African dictum: "The Spirit will not descend without a song."[92]

Death--a constant presence and threat[93]--was vividly "ritualized in song."[94] For example:

(1) *Soon one mornin', death comes a-creapin' in my room.*
O my Lawd, O my Lawd, what shall I do?

Death done been here, left me a motherless child,
O my lawd, what shall I do?[95]

(2) *Death came to my house, he didn't stay long,*
I looked in the bed an' my father[96] *was gone,*
Death ain't nothin' but a robber, don't you see.[97]

(3) *Same train, carry my sister,*
Same train be back tomorrow;
Same train, same train.[98]

(4) *Before this time another year,*
I may be gone;

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[90]Ibid., p. 30.

[91]Ibid.

[92]William McClain, "Preface" in Songs of Zion: Supplemental Worship Resources 12 (Nashville: Abingdon Press, 1981), p. ix.

[93]Cone, p. 68.

[94]Ibid.

[95]Ibid.

[96] Additional stanzas say *"my mother was gone," "my brother was gone,"* etc. Ibid., p. 69.

[97]Ibid., p. 69.

[98]Ibid.

Out in some lonely graveyard,
O Lord, how long?[99]

Additional death images[100] include *"a little ole man . . . tippin' in the room," "a man goin' round takin' names," "a hammer ring'in on a coffin," "a pale horse an' a rider,"* and *"a chariot swingin' low."*

Expressions of grief and prayers for strength were also sung:

(1) *Sometimes I feel like a motherless chile,*
Sometimes I feel like a motherless chile,
Sometimes I feel like a motherless chile,
A long ways from home, A long ways from home.
Then I get down on my knees an' pray,
Get down on my knees an' pray.[101]

(2) *In my trials, Lord, walk with me;*
In my trials, Lord, walk with me;
When my heart is almost breaking,
Lord, I want Jesus to walk with me.[102]

(3) *There is a balm in Gilead, to make the wounded whole,*
There is a balm in Gilead, to heal the sinsick soul.[103]

Because of their own sorrow and suffering, slaves identified with Jesus' pain.[104] They narrated Jesus' crucifixion through song: (1) *"They crucified my Lord, an' He nevuh said a mum-ba-lin' word . . . ,"*[105] (2) *"I think I heard him say, when he was strugglin' up the hills, 'Take my mother home,'"*[106] and (3) *"Were you there when they crucified my*

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[99]Ibid., p. 70.

[100]Ibid., pp. 68-69.

[101]Songs of Zion, no. 83, stanza 1.

[102]Ibid., no. 95, stanza 2.

[103]Ibid., no. 123, refrain.

[104]Cone, p. 49.

[105]Songs of Zion, no. 101, stanza 1. Additional stanzas include "They nailed him to the tree,. . ." "They pierced Him in the side, . . ." "The blood came streamim' down, . . ." and "He hung His head and died,. . . ."

[106]This spiritual is set by Gilbert Martin, "Cross Cry," for SATB with keyboard (Chapel Hill, N.C.: Hinshaw Music, 1981), HMC-471. Additional stanzas tell of *"rafflin' off his clothes," "liftin' up the cross," "nailin' in the nails,"* and *"when he was givin' up the Ghost."*

Lord?"[107] African-American slaves experienced their grief with a companion-God, not an "enshrined"[108]-God. LeRoi Joines observed, "The God spoken about in the black songs is not the same one in the white songs."[109] The slaves identified with Jesus' suffering;[110] the whites identified with Jesus' power.[111] While these statements over-simplify, distinctions do exist. "White" hymnody has often focused on death's judgment and Christ's victory over death.[112] Moral purity and righteousness ruled. Like Job's friends, too often (though not always) success has been viewed as God's favor, while losses and griefs have been viewed as punishment. In contrast, Cone asserts:

> The slaves' view of God embraced the whole of life--their joys and hopes, their sorrows and disappointments; and their basic belief was that God had not left them alone, ...[113]

W. E. B. Dubois, "first significant [interpretor] of the slave spirituals"[114] wrote: "Through all the sorrow of the Sorrow songs there breathes a hope--a faith in the ultimate justice of things. The minor

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[107]Songs of Zion, no. 126. Similarly, additional stanzas narrate the crucifixion story: *"Were you there when they nailed Him to the tree?," ". . . they pierced him in the side?," ". . . the sun refused to shine?,"* and *". . . they laid Him in the tomb?"*

[108]Cone, p. 29.

[109]LeRoi Jones, Black Music (New York: William Morrow & Co., 1968), p. 183.

[110]The cited crucifixion examples have a notably different, experiential character from most European-American "cross hymns," such as "When I Survey the Wondrous Cross" (Isaac Watts, 1707; HAMBURG by Lowell Mason, 1824, based on plainsong) and "In the Cross of Christ I Glory" (John Bowring, 1825; RATHBUN by Ithamar Conkey, 1849). The Baptist Hymnal (Nashville: Convention Press, 1991), nos. 144 and 554.

[111]For example, the oldest American hymn tune that continues to be used is CORONATION, familiarly sung as "All Hail the Power of Jesus' Name." Tune by Olver Holden (1793); text by Edward Perronet (1780, adapted by John Rippon (1787). Found in many hymnals, for example The Baptist Hymnal (1991), no. 202.

[112]Droege, p. 56.

[113]Cone, p. 43.

[114]Ibid., p. 12.

cadences of despair change often to triumph and calm confidence."[115] These paradoxes are epitomized in the frequent tag, "Glory Hallelujah!" For example: *"Sometimes I feel like a motherless child/ A long way from home/ . . . Glory Hallelujah!"* and *"Nobody knows the trouble I've seen/ . . . Glory Hallelujah!"* Cone interprets: "The 'Glory, Hallelujah!' was not a denial of trouble; it was an affirmation of faith: God is the companion of sufferers, and 'trouble' is not the last word on human existence."[116]

The Blues

While the spirituals were born in communities of slavery, the blues[117] were outgrowths of the post-Civil War era. Cone contends:

> The blue mood is about black men and women--their lament, grief, and disillusionment. In a world where a people possess little that is their own, human relationships are placed at a high premium. The love between men and women becomes immediate and real. Black people live in that kind of world; and they express the pain of separation and loneliness.[118]

For example:

(1) *You know my woman left me, Left me cold in hand.*
I wouldn't hate it so bad, But she left with another man.[119]

(2) *Sometimes I feel like nothin', somethin' th'owed away,*
Sometimes I feel like nothin', somethin' th'owed away,
Then I get my guitar and play the blues all day.

Money's all gone, I'm so far from home,
Money's all gone, I'm so far from home,
I just sit here and cry and moan.[120]

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[115]W. E. B. DuBois, The Souls of Black Folk: Essays and Sketches (New York: Fawcett Publications, 1961), p. 189. Originally published in 1903.

[116]Cone, pp. 57-58.

[117]"Blues," The Harvard Dictionary of Music, pp. 98-100 provides a detailed history (country blues, New Orleans blues, Chicago and urban blues, jazz, etc.), theoretical descriptions, and list of musicians. James Cone, "The Blues: A Secular Spiritual," in The Spirituals and the Blues, pp. 97-127, interprets social and theological dimensions of specific texts.

[118]Cone, p. 115.

[119]Ibid.

[120]Ibid., p. 123.

(3) *They say we are the Lawd's children,*
I don't say that ain't true,
They say we are the Lawd's children,
I don't say that ain't true,
But if we are the same like each other, ooh well,
well, why do they treat me like they do?

I want to live on children, children, I would like to see,
I want to live on children, children, I would like to see,
What will become of us, ooh,
well, by nineteen and fifty-three.[121]

The blues express despair in a language that has been deemed crude--when measured by European standards of poetry. Upon a more human appraisal, the blues reveal a spirit of confronting reality and refusing "to be conquered by it";[122] of opening oneself "to the intensity of life's pains without being destroyed by them."[123]

Contemporary Popular Music

Until recently, popular music's influence has been somewhat ignored by scholars of music. Typically, popular music comes and goes. It reflects changing youth, not classic maturity. However, owing to twentieth-century technology, it's significance has risen. Daily, it is on the radio, television, in the malls, and collected for personal use. Often it is listened to at home, at work, and during drives in between. Through these everyday moments music often connects with persons in grief. Associations between texts, emotions, and life events are freely made. McClellan affirms:

> Emotions not expressed when they are felt may be turned inward where they can add stress. . . . By the same token, the most prevalent type of music in our culture is that which lends itself to expression of personalized emotions, feelings, and moods. When used regularly, music is an effective vehicle for the dissipation of normal day-to-day emotional stress. But in times of intense emotional crisis, music can focus and guide emotional release by bringing the emotion to catharsis and providing it with the means of expression.[124]

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[121]Ibid., p. 121.

[122]Ibid., p. 124.

[123]Ibid., p. 125.

[124]McClellan, p. 146.

"Appendix," p. 140.

"Bibliography," p. 153.

"Chapter," p. 128.

"Index," p. 164.

"Preface," p. 121.

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[1] Some publishers use a different and shorter term for the "table of contents" page, such as "Contents" or "Table of Contents." Others use a longer term, such as "Table of Contents and Table of Figures." Whatever you call it, the table of contents is usually the first page after the publication info, dedication, and epigraph. Sometimes the table of contents is the only page after the publication info. Other times it is followed by a dedication or epigraph. Sometimes it is followed by a foreword, preface, or introduction. Sometimes it is followed by all of these. Sometimes it is followed by none of these. Sometimes it is followed by a table of figures. Sometimes it is followed by a table of tables. Sometimes it is followed by a table of contents. Sometimes it is followed by a table of contents and a table of figures. Sometimes it is followed by a table of contents and a table of tables. Sometimes it is followed by a table of contents and a table of figures and a table of tables. 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The four samples at appendix C (pp. 188, 193-196) illustrate popular music's powerful relevance. Each has been produced within the year of this writing. Two were long-standing "top-twenty" music videos and are already "long gone." Similar selections could be found within any other single year, and would voice that year's musical and social dialects.

These four songs reflect Parkes' processes of grief and Worden's tasks of mourning--not as rigid stages, but as pictures which may overlap and blend into one another.[125] First, a dramatic funeral and burial scene are blazed into "November Rain," a heavy metal music video by Guns N' Roses. Second, the pain of loss is poignantly expressed through the text, harmonies, and video images of "It's So Hard to Say Goodbye to Yesterday" by Boyz II Men, a Motown rap group. Third, an adult daughter (or son) reflects on the absence of "The Greatest Man I Never Knew," sung by Reba McEntire,[126] a leading country singer. Finally, the relocation of memories is vividly portrayed in "Patchwork Quilt" (meaning the AIDS patchwork quilt) by "Sweet Honey In the Rock," a female African-American group committed to social justice. Each song tells and stirs[127] stories of loss.

Chapter Summary

This chapter has surveyed Western music forms that display associations with human grief. Reflecting this study's pastoral care emphasis, "church" and "non-church" distinctions primarily denoted functional usage. Such distinctions do not imply judgments of aesthetic or healing value. Further evidences of music within grief experiences

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[125]Parkes, p. 27.

[126]This album, For My Broken Heart, is filled with loss/grief songs. It is Reba McEntire's first recording since the plane-crash deaths of her band, in 1991.
Reba: For My Broken Heart, sung by Reba McEntire (MCA Records, MCAC-10400, 1991), cassette.

[127]For further discussion, see "Processing of Extramusical Associations" in chapter 7, "Music-Activated Memory," pp. 109-110.

included African-American spirituals and blues, and contemporary popular music.

This historical survey encompasses vast time periods, nationalities, artistic styles, musical forms, and cultural tastes. It reveals numerous musical responses to extra-musical life events.

Pre-eminently, this survey affirms--or at least suggests--cathartic connections between music and the "soul." As observed, such connections are not limited to church music forms. Ironically, Howard Clinebell, first president of the American Association of Pastoral Counseling, asserts that there is "no categorical division between secular and religious healing. . . ."[128] Similarly, Paul Minear, a theology professor at Yale, describes Bernstein's use of chants, chorales, jazz, blues, and rock musical styles in his Mass:

> Ultimately, Bernstein and Schwartz succeed in turning theatrical entertainment into profound reflection on the diverse perceptions of death and life, enabling listeners to discern anew the original linkage between the Place of the Skull and the sacramental liturgy.[129]

If "grief music" embraces both "sacred/secular" and "church/non-church" classifications, what then, distinguishes music appropriate for pastoral care purposes? Independently, chapter 4 describes what is meant by "pastoral care" within grief experiences. Integratively, chapter 5 identifies music's catalytic properties for pastoral care.

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[128]Howard J. Clinebell, The Mental Health Ministry of the Local Church (Nashville: Abingdon Press, 1972), p. 100.

[129]Paul S. Minear, Death Set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein (Atlanta: John Knox Press, 1987), p. 147.

Chapter 4

PASTORAL CARE WITHIN GRIEF EXPERIENCES

> Meanwhile, where is God? This is one of the most disquieting symptoms. When you are happy, . . . you will be--or so it feels--welcomed with open arms. But go to Him when your need is desperate, when all other help is vain, and what do you find? A door slammed in your face, and a sound of bolting and double bolting on the inside. After that, silence.[1]

Pastoral care wrestles with "where is God" and "is there God?" Pastoral care hears the soul's stark silence and cacophonic noise.

Pastoral care is not a cognitive debate, nor an emotional sentimentalization, nor an act of charity. It is an imago dei encounter with creation and redemption at the soul's dark hour. Pastoral care is "an intimate association with another"[2] within a Judeo-Christian context of ministry. It is "a continuing relationship of support and/or confrontation between a minister and an individual or a group in times of developmental or emergency crisis."[3]

The term "pastoral" is derived "from the biblical image of 'shepherd.'"[4] Historically, "pastoral care" refers to care of the soul, "i.e. the animating center of personal life and the seat of relatedness to God."[5] It delves into the deep-meaning dimensions of distress within oneself, with God, and with "one's neighbor."[6]

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[1]C.S. Lewis, A Grief Observed (New York: Bantam Books, 1976), p. 4.

[2]William A. Clebsch and Charles Jaekle, Pastoral Care in Historical Perspective (New York: Jason Aronson, 1983), p. 7.

[3]G. Wade Rowatt, Jr., Pastoral Care with Adolescents in Crisis (Louisville: Westminster/John Knox Press, 1989), p. 21.

[4]Liston O. Mills, "Pastoral Care, History, Traditions, and Definitions," in Dictionary of Pastoral Care, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 836.

[5]Ibid.

[6]Re. "loving God with all your heart, soul, and mind" and loving "your neighbor as yourself." Luke 22:32-39, RSV.

Within grief, pastoral care binds the brokenhearted and comforts those who mourn.[7] Pastoral care is a healing salve in the soul's wound, a sustaining presence in the soul's void, and a guiding candle in its dark. Switzer describes:

> Pastoral care of the bereaved attempts through frequent conversation to facilitate grieving: expressing one's feelings, remembering, accepting the reality of physical death, experiencing one's value as an individual, and discovering meaning in one's life in the midst of the events. The funeral is also considered to be a part of the pastoral care of the bereaved.[8]

Functions of Pastoral Care

Pastoral care's distinctive functions are initially defined by Seward Hiltner: healing, sustaining, and guiding.[9] William Clebsch and Charles Jaekle add to them reconciling.[10] Wade Rowatt examines their interrelationships and adds confronting and informing.[11] He places all of pastoral care within a dynamic continuum of sustaining and/or confronting.[12] Further functions include dynamic tensions between (1) healing and reconciling and (2) guiding and informing.[13] All six functions weave their varying hues into one's tapestry of grief recovery.

Sustaining and Confronting

Initially, **sustaining** the shock and **confronting** the reality of the loss are needed. Sustaining stands by another. It encourages self-

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[7]Isaiah 61:1-2.

[8]David Switzer, "Grief and Loss," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 472.

[9]Seward Hiltner, Preface to Pastoral Theology (New York: Abingdon Press, 1958), pp. 89-171.

[10]Clebsch and Jaekle, pp. 8-10, 33-66.

[11]Rowatt, pp. 20-28.

[12]Ibid., pp. 24-26.

[13]Ibid., pp. 20-28.

acceptance while seeking to preserve hope.[14] Sustaining is longer, broader and deeper than comfort.[15] Sustenance is "that which keeps one alive."[16] Sustaining is "stripped of connotations of a strong one giving to weak,"[17] for it claims our common humanity and humility with one another.

Confronting faces truth with another. Rowatt posits: "Ultimately, the confrontation should be such that persons feel they have encountered a truth larger than themselves and the individual . . . . The truth of confrontation produces hope when shared in the context of love."[18] When processes and tasks become stuck, confronting sensitively stimulates awareness of choice. It meets rather than avoids one's many struggles along the grief journey.

Healing and Reconciling

Healing and **reconciling** transform brokenness into wholeness. Healing restores an individual's sense of self in this world. Reconciling re-forms relationships with others. Job cries out:

> *My spirit is broken, my days are extinguished,*
> *The grave is ready for me.*
> *Surely mockers are with me,*
> *And my eye gazes on their provocation.*[19]

One's private pangs gradually heal. One's fragmented relationship to the loss reconciles as former attachments are released and then relocated as memories. While "seeing life dimly,"[20] letting go and moving on call forth spiritual dynamics of faith, hope, and love. Reorganizing former meanings and selectively investing them in new

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[14]Ibid., p. 26.

[15]Hiltner, p. 119.

[16]Ibid., p. 116.

[17]Ibid., p. 143.

[18]Rowatt, p. 25.

[19]Job 17:1-2, RSV.

[20]I Corinthians 13:12-13.

relationships reconciles one with a healthy sense of community.[21] New attachments and meanings are made. Jesus' parable of new wine in old and new wineskins holds true.[22]

Guiding and Informing

Guiding and **informing** refocus vision for the present and future. Guiding calls forth events, understandings, and meanings from within the grieving person. Informing adds "specific new information"[23] to one's present understandings and alternatives. Guiding evokes and leads out. It makes contact with the internal.[24] Guiding recalls and retells the loss's meanings. Informing introduces information that can reframe present meanings into redemptive grace and creative hope.

Summary

Pastoral care's primary functions within grief's processes and tasks include the following:[25]

1) **sustaining** the shock and **confronting** the loss;
2) **guiding** toward acknowledging and expressing one's pain; initial **healing** of emotional wounds;
3) **guiding** and **informing** as one adjusts to the environment and explores the loss's meanings; sensitive **confronting** toward reorganization;
4) **healing** and **reconciling** one's past and present; **guiding** and **informing** one's present and future.

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[21]"Healthy" denotes a contrast to transference and/or countertransference dynamics of unresolved grief. Simply, transference is an unconscious "transfer of feelings and thoughts from one person to another and one circumstance to another." Countertransference specifically refers to a caregiver's transference of his/her own unresolved needs onto the person seeking help.
Bruce M. Hartun, "Transference," and Richard G. Bruehl, "Countertransference," Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 1285 and 239, respectively.

[22]Matthew 9:17.

[23]Rowatt, p. 27.

[24]Hiltner, p. 171.

[25]These are illustrated in this study's hypothesis chart, "Catalyst Moments," p. 10, column four.

Theological Themes

Switzer assesses the crisis of grief to be "one in which ministers must participate frequently and . . . probably the crisis with which we are most often involved. There is no escape from it."[26] Pastoral care and counseling literature amply addresses theological dimensions of loss and grief. Recurring theological themes reiterate Parkes' and Worden's findings, with an emphasis on spiritual concerns. Keeping with this study's focus on musical catalysts, theological themes are summarized below in psalm-like questions.[27] For further reference, representative pastoral care and counseling resources on grief are listed at appendix D (p. 197).

Process One: Numbness, Shock, and Denial
Task One: To Accept the Reality of the Loss

Oh God, this can't be real!
Why, God?
How can you let this happen?
If this is so, then it must just be God's will?
"Yea, though I walk through the valley of the shadow of death, . . . Thou art with me."[28]

Process Two: Pining, Yearning, Painful Longing, Searching for the Loss
Task Two: To Work through to the Pain of Grief

God, have you abandoned me, too?
Where are you, God?
Why are you silent?
How can a loving God let me suffer such pain?
Isn't faith supposed to be stronger than this 'falling apart'?
Why don't my family and friends understand?
Is anger wrong?
Is there forgiveness for guilt?
Am I being punished?
God, how could you do this to me?
"I am worn out from my groaning; all night long I flood my bed with weeping and drench my couch with tears. My eyes grow weak with sorrow."[29]
Is there any end to my sorrow?

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[26]David K. Switzer, The Minister as Crisis Counselor, revised and enlarged (Nashville: Abingdon Press, 1986), p. 143.

[27]The following questions and statements are not limited to one specific process or task. Like Parkes' and Worden's clinical pictures of grief, they blend into one another as cyclic tides and create an overarching, linear progression.

[28]Psalm 23:4, KJV.

[29]Psalm 6:6-7a, NIV.

"How long, O Lord, how long?"[30]
God, be with me.

Process Three: Disorganization and Despair
Task Three: To Adjust to an Environment in Which the Deceased [Loss] Is Missing

God, why haven't you fixed this?
Why have others deserted me?
How do I survive alone?
What now? I can't see ahead; I'm wandering in the wilderness.
What is faith? What is hope? Earlier beliefs don't fit.
God, I don't hurt as bad as before. Who is this survivor within?
I can't let go. Without this part of my life--who am I?
God, I'm scared. I don't want to realize the loss is truly gone.
Did I contribute to the loss? What can I learn?
What is meant by "God's will"?
My todays keep being disrupted by my yesterdays. God, help me get through this.
"God, grant me the serenity to accept the things I cannot change the courage to change those I can, and the wisdom to know the difference between the two."[31]

Process Four: Reorganization
Task Four: To Emotionally Relocate the Deceased [Loss] and Move On with Life

Even if I say goodbye, can I ever again say hello?
Do I dare trust you, God? Do I dare trust others?
I'm more aware of my own death. Life feels more finite and more valuable than before.
Life and living are forever different.
"Lo, the winter is past; the rain is over and gone. The flowers appear on the earth, the time of singing has come, . . ." [32]
"Lord, make me an instrument of your peace, . . ."[33]
"The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul, . . ."[34]

Ministerial Applications

Leading grief therapists astutely observe contemporary ambivalence toward ministers at times of grief. Worden notes:

> People have been grieving for thousands of years--long before the advent of the mental health professional. . . . Earlier, people

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[30]Psalm 6:3, NIV.

[31]Prayer associated with Alcoholics Anonymous and other Twelve Step programs, attributed to Reinhold Niebuhr.

[32]Song of Solomon 2:11-12a, RSV.

[33]Prayer attributed to St. Francis of Assisi, 1181-1226.

[34]Psalm 23:1-3a, KJV.

> would have looked to religious leaders and religious institutions for help with their grief, but because so many people no longer belong to formal religious organizations, they often turn to the mental health worker. [35]

Parkes reiterates, "Although the clergyman is traditionally the person whose role it is to help those that mourn, it is more likely, in Britain today, that the widow or widower will turn to the family doctor for professional help."[36]

Macnab adds, "To a growing extent, people feel so estranged from church and clergy and from the symbols and their meaning that funerals take place at the funeral home.[37] He critiques: (1) ". . . clergy are more preoccupied with protecting their own role of being carriers of the gospel than they are with the needs and ultimate health and well-being of the mourners. . ."[38] and (2) " . . . clergy are generally untrained for the vital task of being part of the mourners' rehabilitation process."[39]

In response to Worden, Parkes, and Macnab, the Pastoral Care Movement--a sub-structure within the larger religious community--has been redefining clergy accessibility, roles, and skills. Pastoral care is defined:

> A twentieth-century movement, prominent within the U.S.[40] after 1945, which attempted to refine ministry by drawing upon the findings of modern medicine, psychotherapy, and the behavioral sciences. It produced innovative forms of pastoral practice, created new institutions, generated theological reflection, and influenced the training of ministerial students.[41]

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[35]J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Company 1991), p. 4.

[36]Parkes, p. 189.

[37]Francis Macnab, Life after Loss (Sydney, Australia: Millenium Books, 1989), p. 206.

[38]Ibid., pp. 198-199.

[39]Ibid., p. 199.

[40]Note: Worden is American; Parkes is British; Macnab is Australian.

[41]E. Brooks Holifield, "Pastoral Care Movement," Dictionary of Pastoral Care and Counseling, pp. 845-846.

Contemporary pastoral counseling engages persons' disparities between their life experiences and theological framework. For pastoral caregivers, vocational titles identify them with spiritual concerns. Professional settings strategically place them within heartbeat reach of crisis events. Typical titles and settings include being a minister in a local church, a chaplain in a hospital or prison, or a pastoral counselor in a church or related setting.[42]

Historically, ministers are expected to take initiative toward grieving persons, in contrast to mental health workers' and psychotherapists' more limited initiative.[43] Ministers interact with persons as individuals, family members, and community networks through everyday and crisis events. Ministers often preside at rituals that mark life-changes: baptisms, confirmations, bar and bat mizvahs, weddings, christenings, and funerals.[44] Parkes describes: "Arriving, departing, growing, declining, achieving, failing--every change involves a loss and a gain. The old environment must be given up, the new accepted."[45]

Liturgical Considerations

The funeral, the ritual most acquainted with grief, is given significant attention in non-religious literature.[46] Among Christian denominations, service books and liturgies give the minister[47] "wide latitude in supplementing the service, adapting it, and modifying it to

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[42]Certification procedures include seminary training, denominational/congregational endorsement, Clinical Pastoral Education (C.P.E.), and membership in the Association of Clinical Pastoral Education (A.C.P.E.).

[43]C. Roy Woodruff, "Initiative and Intervention," Dictionary of Pastoral Care and Counseling, p. 583.

[44]See Wayne E. Oates, The Christian Pastor, 3rd ed. revised (Philadelphia: The Westminster Press, 1982).

[45]Parkes, p. 31.

[46]Examples include Parkes, pp. 7, 85, 172-177, 180; Worden, pp. 10-12, 61-62; and Macnab, pp. 197-222.

[47]Generically referring to parish ministers, chaplains, and pastoral counselors.

suit the cultural context of the congregation, local customs, or the specific circumstances of the death."[48] Pastoral care meets persons in their grief; it does not impose theological dogma. For example, Mitchell and Anderson discourage espousing a lofty funeral address on "How can a loving God permit pain and evil?"[49] Its heady theology may bypass people's pain. A defining grief moment is present. Through later grief processes, bereaved persons can wrestle with cognitive questions more fully. Instead, "Rituals of ending should provide a supportive context for those who mourn. They should be able to come away with the sense that they are members of a caring and supportive community."[50] Kushner's description of despairing grief validates the potentials for such support:

> In your desperation, you opened your heart in prayer, and what happened? You didn't get a miracle to avert a tragedy. But you discovered people around you, and God beside you, and strength within you to help you survive the tragedy.[51]

What of losses that a community may not readily support, accept, or acknowledge? Westerhoff and Willimon challenge the church to find new interpretations and rites of passage "designed to speak to the . . . separations, transitions, and new incorporations . . . "[52] that persons encounter through life. The grief ritual can serve as a rite of passage into a new period of life. Liturgical resources are beginning to address a broader spectrum of losses: moving, retirement, recognition

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[48]John H. Westerhoff III and William H. Willimon, Liturgy and Learning through the Life Cycle, (Minneapolis: The Seabury Press, 1980), p. 174.

[49]Mitchell and Anderson, pp. 155-56.

[50]Ibid., p. 145.

[51]Harold S. Kushner, When Bad Things Happen to Good People (New York: Avon Books, 1983), p. 131.

[52]Westerhoff and Willimon, p. 150. Also, see their discussion on phases of "separation," "transitional," and "reentry," pp. 101-102.

of divorce,[53] survivors of family violence,[54] and remembrance of Holocaust meanings,[55] for example.

Pastoral Counseling

Integrating liturgical functions with everyday living, pastoral caregivers commonly serve as counselors. Gerkin describes:

> Pastoral counselors are, more than anything else, listeners to and interpreters of stories. Persons seek out a pastoral counselor because they need someone to listen to their story. Most often the story is tangled; it involves themes, plot, and counterplots. The counseling usually means that the interpretation has become painful, the emotions evoked by the interpretation powerful and conflicted.[56]

Telling one's grief story affirms the attachment's former presence and confronts the attachment's present absence. One's reality of the loss is validated with another. One's pain is voiced and heard in sacred "communion."[57] One's "survival-adjustments" are sorted out and explored at deep meaning levels. One's "memory-burial" of the dead and "remembering-resurrection" with the living are celebrated with new strength and hope.

Interpersonal Roles

Through grief's processes and tasks, a minister may function as sustainer, confronter, healer, reconciler, guide, and informer, but not as an omniscient taskmaster. Mitchell and Anderson caution:

> . . . grieving is and must be optional even though the feeling response of grief is not. Theologically and pastorally, it is

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[53]Ibid., "moving" pp. 136-141, "retirement" pp. 149-152, "recognition of divorce" pp. 121-131.

[54]James Leehan, "A Service of Commitment to Survivors of Family Violence," Pastoral Care for Survivors of Family Abuse (Louisville: Westminster/John Knox Press, 1989), pp. 122-125.

[55]Janet R. Walton, Art as Worship: A Vital Connection (Wilmington, Del.: Michael Glazier, 1988), pp. 103-105, 127-128.
Marcia Sachs Littell, ed., Liturgies on the Holocaust, An Interfaith Anthology (Lewiston, N.Y.: The Edwin Mellen Press, 1987).

[56]Charles V. Gerkin, The Living Human Document: Re-Visioning Pastoral Counseling in a Hermeneutical Mode (Nashville: Abingdon Press, 1984) p. 26.

[57]For further discussion, see Wayne E. Oates, The Presence of God in Pastoral Counseling (Waco, Tex.: Word Books, 1986).

> important to honor a person's freedom not to grieve. A fundamental principle of pastoral work is at stake: respect for defenses. . . . [We] write to remind ourselves and all helpers that we dare not violate an individual's freedom even for the sake of that person's health. [58]

Pastoral caregivers are called to be wounded healers,[59] not wounding dogmatists. Pastoral caregivers are called to remember their own stories of loss and hope, and their own gracious finitude before God and with each another. Gerkin affirms:

> . . . what is sought is a fusion of horizons of understanding such that the counselor is able to enter the force/meaning of the troubled person--the other's horizon of understanding his or her story--that the understanding of both may be enlarged and illuminated. Therein lies the hope of both life stories, that of the help seeker and of the helper, may undergo transformation, [sic] though by its nature pastoral counseling will focus on . . . the self of the one seeking help.[60]

Chapter Summary

This chapter defined pastoral care as the care of the soul, "i.e. the animating center of personal life and the seat of relatedness to God."[61] This chapter identified pastoral care functions, theological themes of grief, and ministerial applications with grieving persons.

These functions--sustaining, confronting, healing, reconciling, guiding, and informing--will be foundational for determining what is or is not a musical catalyst within pastoral care, particularly when evaluating case study material. Grief's theological themes voice the soul's ultimate concerns. As observed earlier in chapter 3 and described later in chapter 5, music can allow persons to express actively such soul-depth dynamics.

Ambivalence toward ministers was noted at "Ministerial Applications," alongside pastoral care innovations for offering support through liturgy, counseling, and interpersonal respect. While the term

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[58]Mitchell and Anderson, p. 166.

[59]Henri J. M. Nouwen, The Wounded Healer (Garden City, N.Y.: Doubleday & Co., 1972).

[60]Gerkin, pp. 123-124.

[61]Mills, p. 836.

"minister" may typically refer to parish preachers, institutional chaplains, or pastoral counselors, included also must be church musician counterparts who minister[62] through music. Their music often touches persons who encounter grief. They give voice to the soul's prayers and struggles. Mills defines:

> . . . pastoral care refers to ordained or acknowledged religious leaders who bring the resources, wisdom, and authority of the religious community to bear on human distress. But pastoral care may also be understood to be provided by any representative of the religious community who is perceived to stand for or reflect the values and commitments of the group.[63]

For church musicians, as well, this chapter's pastoral care functions, theological themes, liturgical considerations, and interpersonal roles can aptly apply.

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[62]The verb "minister" denotes a soul-depth quality which differs from strict performance, entertainment, administration, or educational objectives.

[63]Mills, p. 836.

Chapter 5

MUSIC AS A CATALYST FOR PASTORAL CARE

> Music can articulate the rich subtleties experienced in suffering and joy. It is a language native to exiles returning to their native land, the best medium for expressing gratitude so intense as to explode in glorias. It releases a wider spectrum of emotions than can be released by confessional formulas or historical reconstructions. It evokes the sense of mystery that surrounds such homespun words as **death** and **life**.[1]

Minear (emeritus theology professor at Yale) clearly rings forth truths experienced for thousands of years. Music and pastoral care have shared a rich heritage. **Healing** the soul occurred when David played his harp for the tormented Saul.[2] **Sustaining** the soul transpired when Paul and Silas sang in prison.[3] **Informing** the soul with "hymns, psalms, and spiritual songs"[4] was strong counsel given to the early Colossian church. **Reconciling** persons to God and to each other happened when Martin Luther restored singing to the congregation. **Confronting** "lost souls" through gospel music was an integral part of revivalist "camp meetings." **Guiding** transpires when a church musician's selection and offering of music evokes a congregational member's thoughts, feelings, and prayers--leading to a soul-depth encounter with God.

Two individual disciplines, music and pastoral care, have been independently examined within contexts of grief. Central to this study, music is now examined as a catalyst for pastoral care. A catalyst is an element which activates a development, reaction, or transformation. The element itself (the music) becomes a catalyst only when change results

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[1]Paul S. Minear, Death Set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein (Atlanta: John Knox Press, 1987), p. 18.

[2]I Samuel 16:23.

[3]Acts 16:25.

[4]Colossians 3:16.

(pastoral sustaining, confronting, etc.). Furthermore, the original element is capable of maintaining its earlier form without being consumed or altered by the process.[5] Within this study, music's catalytic properties for pastoral care are discerned to be the following: expressing feelings, activating memories, encouraging supportive community, facilitating sustaining worship, exploring meanings, and fostering personal/spiritual wholeness.[6] Following, interdisciplinary sources create a choir of voices from persons in music composition, music performance, music history, church music, music therapy, music psychology, psychology, psychiatry, pastoral counseling, theology, and Christian mysticism. Their experiences validate and enlighten the selection of these catalytic properties.

Music's Catalytic Properties for Pastoral Care

As both church musician and pastoral caregiver, this researcher asks, why has music been such an integral part of religion (even since before Judeo-Christianity)? Through Judeo-Christian history, why has music played such a profound role in the drama of worship--both liturgically and evangelically? Furthermore, what potentials for spirituality does music offer today? Concrete answers are not possible, but explorations are.

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[5]Sometimes the music may be altered, though not consumed by the activation of these catalytic properties. For example, when expressing feelings through music, a musical performance may become enlivened, transcending musical notes and technique. Still, the actual music is not consumed by the feelings.

[6]Categories are from themes throughout the following pastoral care sources.

David K. Switzer, "Grief and Loss," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 472-475.

Kenneth R. Mitchell and Herbert Anderson, All Our Losses, All Our Griefs: Resources for Pastoral Care (Philadelphia: The Westminster Press, 1983).

Wayne E. Oates, Your Particular Grief (Philadelphia: The Westminster Press, 1981).

Howard J. Clinebell, "Bereavement Care and Counseling" in Basic Types of Pastoral Care and Counseling: Resources for the Ministry of Healing and Growth, rev. and enlarged (Nashville: Abingdon Press, 1984), pp. 218-242.

Historically, religion has provided a means for expressing oneself to God, for remembering and retelling one's own stories of formative faith experiences, for experiencing oneself as part of a larger community of faith, for leading persons in worship, for exploring life's meanings, and for seeking personal wholeness. Historically, music has provided much the same.

Today, the discipline of pastoral care is premised on being relational and spiritual. Pastoral care attends to the "animating center of the self,"[7] its relatedness with God and with one's "neighbor." Helen Bonny and Louis Savary (music therapists) describe music's tendencies for fostering relatedness: "Music seems to induce a heightened empathy with others, a sense of unity among people and things, a sensitivity for the divine."[8] In pastoral care language, "empathy with others" can be theologically observed as our **common humanity**. We meet one another as valued beings who are created in the image of God, and who experience the joys and pains of both life and death. Music's "unifying" power generates **community** at events of celebration, mourning, and commemoration. Congregational singing of hymns is but one pastoral example. Music's "sensitivity for the divine" can lead to **communion**, to relatedness with God. Even without formal explanations of "why" or dictates of "how," periods of meditation (in worship services) are generally accompanied by some form of music.

As early as 1950 (notably in the first volume of Pastoral Psychology), Alfred Haas examined "the therapeutic value of hymns."[9] He

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[7]Liston O. Mills, "Pastoral Care, History, Traditions, and Definitions," in Dictionary of Pastoral Care, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 836.

[8]Helen L. Bonny and Louis M. Savary, Music and Your Mind: Listening With a New Consciousness (New York: Harper and Row, 1973), p. 17.

[9]Alfred B. Haas, "The Therapeutic Value of Hymns: Persons Who Are Either Helped or Hindered by the Wise or Careless Choice of Hymns Used in Corporate Worship," Pastoral Psychology, I (Dec. 1950), pp. 39-42.

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[1] "Jackson G. Mills," *Historical Census Library*, Pennsylvania, Penn
Township, Mills & Sons Corporation (Now Iowa - Bureau and Iowa, 1917), p.
[illegible] Michigan Bureau, 1950), p. 8341.

[2] "Helen C. Moore and Thomas M. Bureau, Pacific and Iowa Bureau,"
Transportation Review, Vol. 1 (Now Iowa - Bureau and Iowa, 1917), p.
[illegible] Michigan Bureau, 1950), p. 8341.

[3] "Albert B. Hogg, 1714 Commercial Avenue of Bureau, Pacific and
Iowa Bureau Highway or Automobile by 1917 Also in Construction (Section of Iowa
Iowa in Commercial Accounts," *Accounting Institute*, 1 (Now Iowa - Bureau and
Iowa, 1917), pp. 34-

critiqued, "We have but scratched the surface of this topic."[10] Unfortunately, within pastoral psychology, therapeutic values and uses of hymns (and other music) have remained only a "scratched surface."

Pastoral counselors focus on therapeutic relationships, primarily through conversations. In a different conversational mode, church musicians engage persons' thoughts, feelings, and spirits through selections and uses of music. While pastoral counselors are trained in theology and the behavioral sciences, church musicians are trained in theology and the interpretative arts. Both participate in generating individual and communal "encounters" with God. Both offer their personal talents and skills in active, creative transformations of the human spirit, in the empowering presence of God.

Intentional explorations and uses of music's therapeutic language can change both musical offerings and pastoral relationships. The following catalytic properties of music have been discerned by this researcher. They reflect active processes that can transform a musical experience from mere musical sounds to an experience within one's creative, "animating center of self"--in relatedness with God and with others. These catalytic properties were initially discerned from pastoral care literature on loss and grief, summarizing themes of pastoral needs and ways to give care. These also describe purposes and experiences that are common among many musicians, particularly church musicians. Furthermore, these catalytic properties of music are not limited to grief recovery; they can extend into broader applications of pastoral care.

Expressing Feelings

When asking himself "Why must I create?", Aaron Copland (an American composer) responded, ". . . the answer is always the same--self expression; the basic need to make evident one's deepest feelings

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[10]Ibid., p. 42.

Recommendations

Based on the findings, there are several key recommendations that can be made to improve the overall performance of the system. Firstly, it is recommended that the current algorithm be replaced with a more efficient one, as the current one has been found to be the main bottleneck in the system. Secondly, it is recommended that the system be upgraded to include more memory, as the current amount is insufficient for the system to run smoothly.

Additionally, it is recommended that the system be tested on a larger dataset, as the current one is too small to accurately represent the real-world data that the system will be processing. Finally, it is recommended that the system be monitored closely after the changes have been implemented, to ensure that the changes have had the desired effect and that no new issues have been introduced.

In conclusion, the findings of this study have highlighted several areas for improvement in the system. By implementing the recommendations made, it is expected that the system will be able to run more efficiently and accurately, and will be able to handle larger datasets. It is also recommended that the system be monitored closely after the changes have been implemented, to ensure that the changes have had the desired effect and that no new issues have been introduced.

about life."[11] Similarly, Yehudi Menhuin (internationally renowned violinist) expresses, "Music touches our feelings more deeply than most words and makes us respond with our whole being."[12] One composes, the other performs. Neither of these is a professional church musician or pastoral counselor. Still, as musical artists, these two persons profoundly know, put forth, and call forth music's potentials for expressing feelings.

Through music, musicians can (1) express their own feelings, (2) provide opportunities for other musicians to express themselves, and (3) stir feelings in listeners (whether similar or contrasting feelings from those of the musician). For example, Johannes Brahms' requiem (Ein Deutsches Requiem) was written following the deaths of his friend Robert Schumann, and his mother.[13] His textual selections have been noted to express his own grief.[14] Performed by soloists, a massive chorus, and an orchestra, other musicians are given opportunity to express feelings through making music. Finally, listeners express themselves in thought and feeling as their inner responses and extra-musical associations are stirred.

John Sims, both professional musician and pastoral counselor, posits music as being "capable of expressing and evoking the whole gamut of human emotions, values, aspirations, and experiences."[15] Exploring such "emotions, values, aspirations, and experiences" is the essence of pastoral counseling.

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[11]Aaron Copland, Music and Imagination, (Cambridge, Mass.: Harvard University Press, 1952), p. 41.

[12]Yehudi Menuhin and Curtis W. Davis, The Music of Man: Exploring the Miracle of Music and Its Influence Throughout the Ages (New York: Simon and Schuster, 1979), p. 1.

[13]Paul S. Minear, Death Set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein (Atlanta: John Know Press, 1987), p. 74.

[14]Ibid.

[15]John Sims, "Music As a Mode of Care," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 767.

Activating Memories[16]

As examined later in chapters 7, 8, and 9, music interacts with the brain's memory systems. Music psychologists analyze music's encodings, storage, and retrievals of pitch, rhythm, melody, harmony, timbre, and form (etc.).[17] Music therapists use music's retrieval of extra-musical memories to help elderly persons reminisce,[18] to help dying persons explore meanings by re-collecting memories,[19] and to assist persons in grieving various losses.[20]

One's own life-history is engaged when witnessing musical drama. Memories may be pleasant or painful. Responses and interpretations are stimulated from one's own life-stories. Many popular songs have become somewhat sentimentalized due to their specific activation of memories.

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[16]Central to this study, music's interactions with memory are analyzed throughout chapter 7, "Music-Activated Memory," pp. 104-120.

[17]Diana Deutsch, ed., The Psychology of Music, Academic Press Series in Cognition and Perception (Orlando, Fla.: Academic Press, Inc., 1982).
Of particular interest are two sections within larger chapters: "Memory Systems" (by Diana Deutsch, pp. 291-310) and "Adult Memory" (by W. Jay Dowling, pp. 421-427).

[18]Ruth Bright, Music in Geriatric Care (Sydney, Australia: Halstead Press, 1972), pp. 6, 15, 66-69.
Ruth Bright, Practical Planning in Music Therapy for The Aged (New York: Musicgraphics, 1981), pp. 37-42.
B. Kaye Olson, "Player Piano Music as Therapy for the Elderly," Journal of Music Therapy, XXI:1 (Spring 1984), pp. 35-45.
Marian D. Palmer, "Music Therapy in a Comprehensive Program of Treatment and Rehabilitation for the Geriatric Resident," Journal of Music Therapy, XIV:4 (Winter 1977), pp. 190-197.
Mary Ellen Wylie, "A Comparison of the Effects of Old Familiar Songs, Antique Objects, Historical Summaries, and General Questions on the Reminiscence of Nursing Home Residents," Journal of Music Therapy XXVII:1 (Spring 1990), pp. 2-12. She notes that further research needs to examine the subjects' choices of music, and results from letting the subjects have more control (p. 11).

[19]Janet Perkins Gilbert, "Music Therapy Perspectives on Death and Dying," Journal of Music Therapy, XIV: (Winter 1977), pp. 165-171. Gilbert particularly addresses the significance of religion.
Mary Ellen Wylie and Ruth C. Blom, "Guided Imagery with Hospice Patients," Music Therapy Perspectives, Vol. 3 (1986), p. 25-28. Note: Wylie and Blom use Kübler-Ross's stages (versus Parkes' processes and Worden's tasks).

[20]Ruth Bright, "Chapter 27. The Techniques and Skills of the Music Therapist," in Grieving: A Handbook for Those Who Care (St. Louis: MMB Music, 1986), pp. 204-210.

For example, consider the personal memories that have been stirred by and the popular appeal that has been attached to the following songs: "Stardust,"[21] "Try to Remember,"[22] "Sunrise, Sunset,"[23] "The Way We Were,"[24] and "Memory."[25]

Too often, non-musicians' favorite musical selections are looked down upon by musicians because of differing musical standards. Instead, one can learn why the music is favored. Usually, the selected music represents some form of attachment by which oneself is defined. The music stirs the memory of the attachment--culturally, relationally, physiologically, emotionally, mentally, or spiritually. Harry Eskew and Hugh T. McElrath (hymnologists) assert that favorite hymns and musical styles should be examined within "one's own cultural background, including experiences with congregational song from the time of childhood to[26] the adult years."[27] Repeatedly, this researcher has observed that persons' favorites tend to be associated with some significant life-event, relationship, or period of life. Likewise,

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[21]This love song of remembering while separated (by distance or death) took on new popularity throughout World War II. Lyrics by Mitchell Parish, music by Hoagy Carmichael, copyrighted by Mills Music Inc., 1929 and 1957.

[22]From Broadway's The Fantasticks. Lyrics by Tom Jones, music by Harvey Schmidt, copyrighted by Tom Jones and Harvey Schmidt, 1960.

[23]Parents' reminisce as their oldest daughter is married. From the Broadway and movie productions of Fiddler on the Roof. Lyrics by Sheldon Harnick, music by Jerry Bock, copyrighted by The Times Square Music Publications, Co., 1964.

[24]Popular theme song from the movie The Way We Were. Lyrics by Alan and Marilyn Bergman, music by Marvin Hamlisch, copyrighted by Colgems-EMI Music Inc., 1973.

[25]From Broadway's Cats. Lyrics by Trevor Nunn (after T. S. Eliot), copyrighted Trevor Nunn/Set Copyright Ltd.; music by Andrew Lloyd Webber, copyrighted The Really Useful Group, 1981.

[26]This researcher adds that one's examination should continue through the adult years, marking different periods of life-events and transitions.

[27]Harry Eskew and Hugh T. McElrath, Sing With Understanding: An Introduction to Christian Hymnology (Nashville: Broadman Press, 1980), p. 194.

extreme distastes tend to activate memories (or associations) from which persons want to be disassociated (or cut off).

Too often, music's associations with memories are overlooked. Richard Pacholski, who is not a music therapist, church musician, or pastoral counselor, but is a thanatologist (death educator), asks a strategic question:

> Why do people choose what they choose . . . for the funeral of a loved one, or indeed for their own? . . . What do such choices say about us as a people? As individuals? What are the effects of the music, if any, upon the mourners? What results would a content analysis of hymn lyrics yield? Does funeral music become a part of that 'memory picture' promised by contemporary funeral practice, and thus materially affect grief work?[28]

Such choices are related to memories. Their use, or abuse, at funerals and through later "remembering tasks"[29] does affect grief work.

Encouraging Supportive Community

Somehow, music can foster community. For countless centuries, music has provided a gathering place for tribal celebrations and pleas to the gods. The archetypal image of creating such music is around a circle. At a time of broken community--of dispersement to Babylon--the Hebrews asked, "How can we sing . . . while in a foreign land?"[30] As noted earlier by James Cone (a theologian), one way that African-American slaves created and maintained community was by singing.[31] Even in today's American sports, the primary moment of conciliatory "community" between opposing teams exists when the national anthem is sung--together.

Though scientific explanations of these phenomena are weak, observations are rampant. When leading group therapy sessions, Tom

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[28]Richard A. Pacholski, "Death Themes in Music: Resources and Research Opportunites for Death Educators," Death Studies, X:3 (May 1986), p. 243.

[29]The term "remembering tasks" is unique to this study. It is initially defined on p. 5 and is discussed throughout part II, "Musical Catalysts Within the Remembering Tasks" (chapters 6-8).

[30]Psalm 137:4, NIV.

[31]James H. Cone, The Spirituals and the Blues: An Interpretation (Maryknoll, N.Y.: Orbis Books, 1991), p. 100.

Plach (a music therapist) depends on music's "reliability to provide a common starting place."[32] Anat Anshel and David Kipper (Israeli psychologists) conclude from formal research that "involvement in group singing was shown to stimulate, perhaps promote, trust and cooperativeness among the participants."[33] Is it any wonder that pastors typically rely on music to begin (and end) a worship service?

Evelyn Underhill, an English authority in Christian mysticism, aptly describes: "The hymn gathers the faithful together around the treasure of life which it contains and breaks down as nothing else can the isolation of the soul."[34] When in distress, such music can break down one's isolation, or reinforce it. Particularly when experiencing grief's "searching" process, the communal nature of singing can actually exacerbate one's feelings of isolation and abandonment.

Facilitating Sustaining Worship

Facilitating "sustaining" worship is qualitatively different from leading worship that only exudes praise. Worship does tend to stimulate celebration and praise, but more importantly, worship of God generates soul-depth honesty and truth. "Sustaining" worship does not demand glib ecstasy, but rather gives grace and hope. The essence of "sustaining" worship is captured in the familiar sounds of "Thro' many dangers, toils, and snares, I have already come; 'Tis grace hath brought me safe thus far, and grace will lead me home."[35] Forty seconds of

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[32]Tom Plach, The Creative Use of Music in Group Therapy, (Springfield, Ill.: Charles C. Thomas, 1980), p. 7.

[33]Anat Anshel and David A. Kipper, "The Influence of Group Singing on Trust and Cooperation," Journal of Music Therapy, XXV:3 (Fall 1988), p. 152.

[34]Evelyn Underhill, quoted by Alfred B. Haas, "The Therapeutic Value of Hymns: Persons Who Are Either Helped or Hindered by the Wise or Careless Choice of Hymns Used in Corporate Worship," Pastoral Psychology, I (Dec. 1950), p. 39.

[35]Stanza 4 of "Amazing Grace! How Sweet the Sound," text by John Newton, 1779; AMAZING GRACE (tune) first printed in Virginia Harmony, 1831. Found in many hymnals, such as The Worshiping Church: A Hymnal (Carol Stream, Ill.: Hope Publishing Co., 1990), no. 502.

singing that stanza with others can provide a sustaining, transcendent moment.

St. Augustine, a patristic leader of the early Christian church, expressed that singing sacred words stirred his being to deeper religious experience than if they were merely spoken.[36] More recently, Janet Walton (a musician and professor of worship) describes music's success as resting "primarily on its ability to touch people in specific and enduring ways."[37] She reflects theologially:

> Art that has true meaning connects with primary human experiences: loneliness, love, despair, hope, joy, freedom. It invites rather than coerces, offering a perspective that requires interaction but does not prescribe its terms nor determine its conclusion. This aesthetic process is similar to the divine/human relationship: confrontation, reflection, response. In its liturgy the church also hopes to embody this process. Its success depends on its ability to connect to people's immediate and long-term needs.[38]

Neither a church musician nor a pastor can demand or guarantee a worshipful experience. They are not the ones to be worshipped, they are the facilitators of worship--discerning, planning, and presenting--sustaining (not judging or ignoring) others in their moments of truth.

Exploring Meanings

John Rutter (British composer and conductor) confronts musicians and listeners of his Requiem with the existential reality that "In the midst of life we are in death."[39] Garth Brooks (contemporary country singer) uses "dance" as a metaphor for "life," while reflecting on the grief of losing a loved one. He sings, "And now I'm glad I didn't know the way it all would end . . . I could have missed the pain, but I'd

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[36]St. Augustine, from the "Confessions," in Source Readings in Music History: Antiquity and the Middle Ages, selected and annotated by Oliver Strunk, (New York: W. W. Norton & Company, 1965), pp. 73-75.

[37]Janet R. Walton, Art and Worship: A Vital Connection (Wilmington, Del.: Michael Glazier, 1988), p. 86.

[38]Ibid.

[39]John Rutter, Requiem (Chapel Hill, N.C.: Oxford University Press, licensed to Hinshaw Music, Inc., 1986), pp. 39-40, mm. 44-51, tenor and bass voices.

have had to miss the dance."[40] He explores these meanings further by pairing his music with poignant video images.[41] Leonard Bernstein (American composer and conductor) opened a "Pandora's box" of religious and social commentary in his Mass, written for the dedication of The Kennedy Center for Performing Arts in Washington, D.C., in 1971. His use of symbols and song transcends its vivid examination of the 1960's, depicting a loss of faith in God, and wrestlings within the human soul for peace.[42]

Rutter's confrontation leads to spiritual affirmations of "I am the resurrection and the life, saith the Lord"[43] and "the Lord is my shepherd."[44] Brooks ends his video by talking about his own mortality and love of life. Bernstein's Mass ends with a transformed faith, restored by a gift of peace--extended to all--in a world still filled with chaotic strife. Paul Minear, a theologian, reflects:

> He [Bernstein] has done both artistic and theological justice to the double truth that the prayer "dona nobis pacem" is forever denied and forever granted.[45]

Though these musicians may or may not have been "pastoral" within formal definitions[46] of pastoral care, their music certainly can

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[40]"The Dance," lyrics and music by Tony Arata, on Garth Brooks, performed by Garth Brooks, produced by Marc Ball and Sherri Halford (Liberty Home Video C5-40023, 1991), no. one.

[41]For example, Coretta King embraces her husband (Martin Luther King, Jr.), and "Challenger" passengers enter the space shuttle just moments before its tragic explosion.

[42]Leonard Bernstein and Stephen Schwartz, Mass, sung by Alan Titus as the Celebrant with assisting vocal soloists, Norman Scribner Choir, Berkshire Boys Choir, Alvin Ailey American Dance Theatre, orchestra of strings, percussion, and two organs (Columbia Masterworks M2 31008 / M3 1010, 1971).

[43]Rutter, the ending of movement five, "Agnus Dei," p. 43, mm. 72-76.

[44]Ibid., movement six, "The Lord Is My Shepherd," text of Psalm 23, pp. 43-53.

[45]Minear, p. 159.

[46]For example, William A. Clebsch and Charles Jaekle, "Chapter 1. The Shape of Pastoral Care," in Pastoral Care in Historical Perspective (New York: Jason Aronson, 1983), pp. 1-10.

be used pastorally with persons.[47] Musical participants' and listeners' "histories" can be called forth, confronted, and sustained. Charles Gerkin, when describing the "art of pastoral counseling," unknowingly describes comparable elements of the art of music ministry:

> . . . the pastoral counselor brings to his or her task a veritable storehouse of images, interpretive notions, and connections between meaning and the data of experience. The art of pastoral counseling is in large part the art of drawing upon that imagerial storehouse in the formation of a response to the heard story of the one seeking help.[48]

Similarly, though in a more right-brain language, hymnwriters,[49] composers, musicians, and ministers of music bring their "storehouse of images" and meanings to their tasks of voicing and interpreting life's faith-experiences through music. The pastoral dimensions of such music depend on whether or not the music leads to one's "animating center of self," in relation with God and/or others. Sometimes, meaningful care transpires without further conversation. At other times, the music can serve as a springboard[50] to more typical, pastoral conversations.

Though music may not be deemed "relational" by left-brain standards, further explorations reveal a qualitatively different, though relevant mode of relating. Biblical expressions of soul-depth meanings

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This researcher asserts that many of these definitions for pastoral functions are applicable in the realm of music ministry. The language may be musical rather than conversational, but many definitive elements exist, such as "soul care," initimate associations, representative Christian persons, and help for troubled persons.

[47]Specific principles and techniques are identified at chapter 8, "Musically Oriented Interventions Within the Remembering Tasks."

[48]Charles V. Gerkin, The Living Human Document: Re-Visioning Pastoral Counseling in a Hermeneutical Mode (Nashville: Abingdon Press, 1984), p. 28.

[49]Brian Wren examines the power of such images, particularly critiquing the domineering use of patriarchal images.
Brian Wren, What Language Shall I Borrow? God-Talk in Worship: A Male Response to Feminist Theology (New York: Crossroad, 1989).

[50]Janet Perkins Gilbert describes: (1) ". . . music can produce extramusical ideas and associations, and can thus be a springboard to discussion about present or past concern apart from the music being played." and (2) "Religion often assumes added importance."
Janet Perkins Gilbert, "Music Therapy Perspectives on Death and Dying," Journal of Music Therapy, XIV:4 (Winter 1977), pp. 169, 170.

were preserved and personalized through the psalms (or songs), "exploring the totality of relationships"[51] between humankind and God. Through these centuries, persons' life-stories of relatedness with God have been explored through singing, playing music, and through reflective listening. Minear describes, "Music is a way of telling a story and of inviting singers to accept a role in that story."[52] For example, two gospel song writers proclaimed: "Tell me the story"[53] and "I love to tell the story."[54] Music provides a means for remembering, telling, interpreting, and examining one's own life-stories within "the story" of God's love.

Fostering Personal/Spiritual Wholeness

A diverse spectrum of professionals tell of music's nurturing, healing nature toward personal/spiritual wholeness. Howard Clinebell (first president of the American Association of Pastoral Counselors) asserts:

> Much of what is healing and growth-stimulating in worship is on a non-verbal level. . . . [Worship] should concentrate special attention on these levels through the use of symbolic and artistic expressions. . . . Because it can touch the depths as well as the heights of human experience, it has tremendous health and growth potentialities."[55]

Donald Hustad (an evangelical church musicologist) asserts, "Music helps to heal the spirit; the church musician can learn something of this

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[51]Richard F. French, "Church Music," in The Harvard Dictionary of Music, ed. Don Randel (Cambridge, Mass.: Belknap Press, 1986), p. 166.

[52]Minear, p. 18.

[53]"Tell Me the Story of Jesus," text by Fanny J. Crosby, 1880; STORY OF JESUS (tune) by John R. Sweney, 1880; found in many hymnals, such as The Baptist Hymnal (Nashville: Convention Press, 1991), no. 122.

[54]"I Love to Tell the Story," text by Katherine Hankey, 1866; HANKEY (tune) by William G. Fischer, 1869; The Baptist Hymnal, no. 572.
Two additional hymns narrate Jesus' life from birth through his ministry, death, and resurrection: "O Sing a Song of Bethlehem" and "Who Is He in Yonder Stall," The Baptist Hymnal, nos. 120 and 124.

[55]Howard J. Clinebell, The Mental Health Ministry of the Local Church (Nashville: Abingdon, 1972), p. 63.

ministry from the science of music therapy."[56] Such a scientist, Charles Eagle (a music psychologist) defines a purpose of music as being ". . . to foster spiritual, or holistic, awareness by involving aesthetic aspirations."[57]

Others speak of music's healing potentials after a loss in terms of creativity. In Life After Loss, Francis MacNab (a former president of the International Council of Psychologists) encourages grieving persons to nurture "positive restorative images"[58] with their experiences of music and to practice putting themselves in situations where they "can feel alive and spontaneous again,"[59] such as playing music.[60] In Solitude: A Return to the Self, Anthony Storr (psychiatrist, Emeritus Fellow of Oxford and Fellow of the Royal College of Physicians) asserts:

> "Creative imagination . . . can exercise a healing function. By creating a new unity in a poem or other work of art, the artist is attempting to restore a lost unity, or to find a new unity, within the inner world of the psyche, as well as producing a work which has real existence in the external world. . . . People who realize their creative potential are bridging the gap between the world of external reality and the inner world of the psyche."[61]

More comprehensively, the themes of body, emotions, mind and spirit recur in varied reflections. Randall McClellan's research on music and healing is consistently interwoven with themes that "music results from our biological, affective, cognitive and spiritual

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[56]Donald P. Hustad, Jubilate! Church Music in the Evangelical Tradition (Carol Stream, Ill.: Hope Publishing Co., 1981), p. 52.

[57]Charles T. Eagle, Jr., "An Introductory Perspective of Music Psychology," in Handbook of Music Psychology, ed. by Donald A. Hodges, National Association for Music Therapy (Dubuque, Iowa: Kendall/Hunt, 1980), p. 22.

[58]Francis Macnab, Life After Loss (Sydney, Australia: Millennium Books, 1989), p. 61.

[59]Ibid., p. 62.

[60]Ibid.

[61]Anthony Storr, Solitude: A Return to the Self (New York: Ballantine Books, 1988), p. 23.

processes"[62] and that "we respond to music on all four levels."[63] Similarly, John Sims' description of music "as a mode of care" asserts that "Participating in a musical experience, such as singing, can contribute to personal integration--bringing together body, mind, and spirit."[64]

A musical catalyst changes a non-musical element. To be pastoral, the change must lead to pastoral sustaining, confronting, healing, reconciling, guiding, or informing. Possible links exist between (1) McClellan's and Sims' descriptions and (2) William Worden's classifications of grief responses. Worden delineates grief responses as being either affective, cognitive, physiological, and behavioral.[65] Further possible links exist between (1) McClellan, Sims, and Worden and (2) Jesus' greatest commandments to love God "with all your heart, . . . soul, . . . strength, . . . and mind" and to "love your neighbor as yourself."[66] Church musicians often speak of their music as being an offering of oneself--to God and to others. Hal Lingerman, a researcher on music's healing effects reflects, "Your deepest experience of music becomes a spiritual sacrament."[67]

Chapter Summary

This chapter has identified and described musical catalysts for pastoral care. They include expressing feelings, activating memories, encouraging supportive community, facilitating sustaining worship,

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[62]Randall McClellan, The Healing Forces of Music: History, Theory and Practice (Amity, N.Y.: Amity House, 1988), p. 33.

[63]Ibid.

[64]Sims, p. 767.

[65]J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Company, 1991), pp. 22-30.

[66]Luke 10:27, NIV.

[67]Hal A. Lingerman, The Healing Energies of Music (Wheaton, Ill.: Theosophical Publishing House, 1983), p. 35.

exploring meanings, and fostering personal/spiritual wholeness. Though specifically discerned from pastoral care literature on grief recovery, these catalysts are deemed to apply in broader applications of pastoral care. Further examinations of these catalysts appear at (1) "Therapeutic Uses of Music-Activated Memory" (pp. 110-120), (2) "Illustrative Catalyst Moments" (p. 160, column four), and "Catalytic Properties (pp. 175-176).

This chapter concludes part I, "Interdisciplinary Alliances." Chapter 2 established foundations of grief recovery. Chapter 3 surveyed historical evidences of music related to grief. Chapter 4 described pastoral care's kinship with grief recovery. Chapter 5 linked these together, examining music's catalytic properties for pastoral care, primarily (though not exclusively) within contexts of grief recovery. Following, part II focuses these within the "remembering tasks" of grief, while part III provides clinical applications and evaluations.

Part II

MUSICAL CATALYSTS WITHIN THE REMEMBERING TASKS

Beethoven is quoted as having proclaimed, "Music should strike fire from a man."[1] In moments of grief, music's spark can strike fire--either warming or scorching the soul's fragmented embers. Music's warmth has been amply described in "Music as a Catalyst for Pastoral Care." Music's scorch is recounted by a nineteenth-century writer, "Music revives the recollection it would appease."[2] Part II examines music's paradoxical "fire."

Part I surveyed interdisciplinary alliances that are foundational for this study.[3] Part II focuses these alliances specifically toward "remembering" by analyzing musically oriented remembering throughout grief's process.

Chapter 6, "The Remembering Tasks of Grief" explains the "remembering tasks" by defining "remembering" and gleaning its elements within grief from Parkes' processes, Worden's tasks, and pastoral counseling literature. Chapter 7, "Music-Activated Memory," examines music's retrieval of memories and surveys therapeutic uses. Chapter 8 structures "Musically Oriented Interventions Within the Remembering Tasks" by describing pastoral foundations, intervention roles, principles, techniques, and correlations within each remembering task.

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[1]Ludwig van Beethoven, quoted in A Dictionary of Musical Quotations, comp. Ian Crofton and Donald Fraser (New York: Schirmer Books, 1985), p. 58.

[2]Madame de Staël, Corinne (1807), quoted in Crofton and Fraser, p. 56.

[3]Part I addresses sub-problems nos. 1 and 2. Part II answers nos. 3, 4, 5, and 6. Part III utilizes nos. 7, 8, and 9. The sub-problems are logical, sequential components of the stated problem. They are listed on p. 2, with procedures on pp. 16-18.

Part II completes research material for the hypothesis chart, "Catalyst Moments" (pp. 10 and 151). Part III implements and evaluates illustrative case study material.

Chapter 6

THE REMEMBERING TASKS OF GRIEF

Healing grief requires cutting loose that which is gone. Remembering reactivates one's previous responses to the attachment. Do the two conflict? Are they archenemies? No, they are two edges of the same sword. Parkes describes:

> . . . each memory that bound the survivor to the lost object must be brought up and 'hypercathected' . . . . 'energy' must be used to sever the link with the lost object and thereby set free the energy that is bound up with it (cathexis).[1]

Throughout grief, remembering defines who one was with the attachment, and redefines who one is becoming out of the loss. It contrasts one's previous experiences against one's present realities and anticipated future.

Throughout grief, remembering is both a sword that wounds and a surgical tool that heals. Memories can threaten and overwhelm. Internal defenses come to aid, protecting one's emotional being from overpowering pain. In counterpoint, memories can release pain, lancing infectious sadness, anger, or guilt. Pathological grief ensues when one remains fenced in, resistantly[2] shielded from memories' sword-like challenges and surgery-like assistance.

Remembering's dualistic nature is described by coining the term **"remembering tasks of grief."** Remembering's context of "grief" immediately identifies its sorrow and pain. The word **"tasks"** has an

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[1]Colin M. Parkes, Bereavement: Studies of Bereavement in Adult Life, 2nd American ed. (Madison, Conn.: International Universities Press, 1986), p. 94. Parkes borrows Freud's term "cathexis," denoting attachment.

[2]"Resistantly shielded" denotes a prolonged "inhibitory tendency" (defined in this chapter, p. 92). Many shields are necessary, protecting the person from overwhelming pain. In time, most shields need to be let down, confronting the loss and its pain.

active, process-oriented quality and specifically refers to Worden's "Tasks of Mourning." Worden's tasks empower grieving persons, inviting and enabling them to facilitate their own healing.[3] Thus, the composite term **"remembering tasks"** denotes the roles of remembering at each grief process and corresponding task.[4] This chapter defines the "remembering tasks of grief" by (1) defining "remembering" and (2) gleaning elements of "remembering" from Parkes' processes, Worden's tasks, and pastoral counseling literature on grief.

Definitions of Remembering

"Remembering" re-expresses the past in conscious feeling, thought, physiological response, or behavior.[5] Simply, a **memory** is an image, feeling, or response from the past. To **remember** is to recall, reexperience, or re-express the memory. Brown describes, "We remember persons, events, verbal statements, ideas and images, autonomic (visceral) responses, and motor skills."[6]

Memory terminology provides a rich vocabulary for examining grief. The following terms will be used through the remainder of this study.

Encoding and Retrieval

A present experience is **encoded**, or installed, into the person's complex **storage** system. The experience is later **retrieved**, or recalled, by a **tracer**. Contemporary computers illustrate these basic processes. Files--or "memories"--are keyed in, stored, and later retrieved by a

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[3]J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publisher Company, 1991), pp. 10-19.

[4]Grief's "Processes and Tasks" are described at pp. 26-34 of chapter 2, "Grief Recovery."

[5]Warren S. Brown, "Memory," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 703-704.

[6]Ibid., p. 703.

tracing command. However, machines remain lifeless. Persons are interactive, integrative beings. Memory researchers explain:

> It should be noted that whereas we have described retrieval as a somewhat one-way process in which the records of past experience are elicited by present stimulation and by reconstructive activities, it is considered more likely that stored information and the present stimuli affect each other in a more interactive fashion. That is, it seems probable that the cumulative record of past experience serves also as an interpretative framework within which the present stimulus is understood.[7]

Interactions Between Encoding and Retrieval

Descriptions of these encoding/retrieval interactions have been summarized by Craik to be (1) depth, (2) elaboration, (3) distinctiveness, (4) congruity, and (5) compatibility between encoding and retrieval.[8] **Depth** describes where a memory is encoded and how accessible it is. Deeper levels typically require "more time and effort to reach."[9] **Elaboration** describes richness, complexity, breadth, or extensiveness. For example, "Christmas" typically encodes and retrieves rich meanings, complex associations, broad contexts, and extensive experiences. **Distinctiveness** emphasizes the contrasts between the encoding's and retrieval's contexts.[10] Particularly during grief's "searching," encoded attachments distinctively contrast one's current context of loss. **Congruity** depicts a memory snugly fitting into its retrieved structure, whereas **compatibility** denotes a memory interacting with its structure and one or both modifying the other. During task three, some former habits can continue (congruity), while others must adjust (compatibility).

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[7]Larry L. Jacoby and Fergus I. M. Craik, "Effects of Elaboration of Processing at Encoding and Retrieval: Trace Distinctiveness and Recovery of Initial Context," in Levels of Processing Human Memory, ed. Laird S. Cermak and Fergus I. M. Craik (Hillsdale, N.J.: Lawrence Erlbaum Associates, 1979), p. 8.

[8]Fergus I. M. Craik, "Overview and Closing Comments," in Levels of Processing in Human Memory, pp. 449-450.

[9]Ibid., p. 449.

[10]Jacoby and Craik, pp. 2-5.

Zimmerman, Robert. "Cognitive Maps and the Elderly." Journal of Gerontology, vol. 44, no. 5, 1989, pp. 154–161.

Zimmerman, Robert, and Linda Torres. "Memory Impairment and Spatial Disorientation in Early Dementia." Journal of Gerontology, vol. 44, no. 5, 1989, pp. 154–161.

Episodic versus Semantic Memory

When a tracer evokes specific details about the encoding's context, the memory is termed **episodic**; episodes or events are recalled. When general information is retrieved without details of its context, **semantic memory**--or comprehension--results.[11] Bereaved persons particularly experience episodic memories at anniversaries, birthdays, and holidays. Semantic memory produces a feeling or understanding, yet without any specific association.

Inhibitory versus Facilitative Tendencies

Grief remembering oscilates between **inhibitory** and **facilitative tendencies**. An inhibitory tendency "holds back or limits the perception of disturbing stimuli" by "repression, avoidance, or postponement, etc."[12] A facilitative tendency tests reality by enhancing "perception and thought about disturbing stimuli."[13] Both are important. Initially, numbness inhibits memories and expressed pain facilitates them.[14] Absorbing and expressing all that a loss means requires time and emotional energy. Later, Oates describes a grief stage of **selective memory**, in which ". . . you get along quite well until a fresh reminder of your loss re-presents the whole issue."[15] While adjusting and moving on, certain memories are inhibited until moments when grief must again be facilitated.[16]

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[11]Ibid., p. 8.

[12]Parkes, p. 90.

[13]Ibid.

[14]Suppressed pain (held back) or repressed pain (held back at deeper, unconscious levels) can be equated with numbness. Continued numbness can result in post-traumatic stress disorders.

[15]Wayne E. Oates, Your Particular Grief, (Philadelphia: The Westminster Press, 1981), p. 18. See appendix A for comparisons with other grief theorists, p. 186.

[16]Similarly, other authors describe selective remembering and selective forgetting.

Proactive versus Retroactive Interference

Proactive interference[17] occurs when old memories prevent one from making new memories. Bereaved spouses may consider remarriage to be a betrayal. In contrast, new memories that interfere with recalling old memories are **retroactive interference.**[18] Divorced spouses, bound by anger and bitterness, may have difficulty claiming earlier "cherished memories."[19]

Spontaneous versus Directed Retrieval

Significant to this study's musical interventions are two main components of remembering: **spontaneous** versus **directed retrieval**. Spontaneous retrieval is "induced rather automatically by the stimulus itself,"[20] such as when physiological responses of sobbing or panic suddenly take over. A directed retrieval is guided by task demands, such a setting a specific time and place for remembering. Jacoby and Craik note: ". . . retrieval operations can be elaborated on or curtailed depending on task demands."[21] Worden's tasks can empower persons to understand and direct their remembering through grief's processes, rather than live in fear of overwhelming "spontaneous combustion."

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[17]Brown, p. 703.

[18]Ibid.

[19]For example: "Building a cherishable memory is . . . necessary in divorce situations. Too often grown children are faced with the prospect of reconstructing a portion of their history because a mother or father refused to talk about a divorced spouse. Keeping such historical facts secret in a family is invariably destructive; it prevents remembering from healing the grief, and fosters fantasy at the expense of reality."
Kenneth R. Mitchell and Herbert Anderson, All Our Losses, All Our Griefs: Resources for Pastoral Care (Philadelphia: The Westminster Press, 1983), p. 128.

[20]Jacoby and Craik, p. 7.

[21]Ibid., p. 6.

Remembering Elements of Grief's Processes and Tasks

Remembering takes different shapes and forms through grief's processes. Mitchell and Anderson describe grieving persons' need to remember:

> . . . one gains emotional release from what is lost by actively making it a memory. Reminiscing or remembering with another person is the principal means by which we build such a memory, which in turn helps us gain needed emotional distance from the past. Planning for the future is also clearly linked to freedom from emotional involvement with the past.[22]

What has been a natural part of one's present must be converted to one's past. Attachments must be made into memories. Worden describes: "Coming to an acceptance of the reality of the loss takes time since it involves not only an intellectual acceptance but also an emotional one."[23] Remembering evokes and suppresses feelings of sorrow, joy, anger, comfort, loneliness, relief, guilt, fear, and courage. It retells one's story in the midst of loss, promoting self-examination and interpretation.

"Remembering," sometimes called "recollection," can be an intentional process of "re-collecting" memories. Re-collecting is qualitatively different from remembering:

> . . . through our consciousness we can re-collect the images lodged in our memory. Through the process of recollection we can reformulate our images and reorder our past experiences. . . . Although the memory calls the impressions and images forth in the order in which they were experienced, the recall is not infallible. It is our ability to recollect that facilitates the process to a clearer recall of the sequence of events. This leads to a re-collection of memory.[24]

When allowed its full course through grief's processes, "re-collecting" memories enables the self to "re-create"--to transform meanings from remembered experiences into the making of new ones.

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[22]Mitchell and Anderson, p. 126.

[23]Worden, p. 12.

[24]James Andrew Hyde, "Story Theology and Family Systems Theory: Contributions to Pastoral Counseling With Families," Ph.D Dissertation, The Southern Baptist Theological Seminary, 1988, p. 89.

The following "remembering tasks" define remembering's roles through specific processes of grief. Descriptions are gleaned primarily from Parkes, Worden, and pastoral counselors. Headings reiterate Worden's tasks,[25] focusing on grief's active--or possibly paralyzing--qualities of remembering.

One: Accepting the Reality of the Loss

A loss occurs. The present is disrupted; a distinction from the past must be confronted. Obituaries and eulogies are written; families gather; reminiscing begins. Mitchell and Anderson describe:

> Since a ritual of ending is a part of the grieving process, it should have within it . . . frankness about the fact of an ending, encouragement of the expression of feeling, and enhancement of remembering. Since such rituals usually come quite early after a loss has occurred, it is appropriate that priority be given to expression more than to integration.[26]

Personal presence with grieving persons--versus cliché answers to them--facilitates remembering. As is possible, remarks to grieving persons need to be congruent with their experience of the loss, and not mere assumptions. Overriding the person's own expressions may inhibit his/her furture freedom to grieve. Accepting another's reality of personal loss is an important task for the caregiver, as well.

Worden identifies typical denials against acceptance: denying the meaning of the loss (such as "I don't miss him,"), either "mummifying" or removing all reminders, and selectively forgetting what the deceased or loss looked like.[27] Mitchell and Anderson describe "some problems in remembering": getting "stuck in 'replaying' the moment of death or in re-creating the last significant encounter," prematurely canonizing the deceased, selectively forgetting positive

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[25]The grammatical changes from "to accept" to "accepting," from "to work through" to "working through" (etc.) maintain a task orientation, while adding a active sense of process. For example, "accepting the reality" denotes a continued, active process, not simply a task with a concrete, end result. Furthermore, the word "loss" is used instead of "deceased," including losses that are not bereavements.

[26]Mitchell and Anderson, pp. 144-145.

[27]Worden, pp. 11-13.

memories (as in divorce), and persistently using "the present tense when referring to what has been lost."[28]

Simply identifying a loss is crucial. Clinebell notes, "Every life event on the Holmes-Rahe stress scale involves some loss and therefore grieving."[29]

Particularly important to acknowledge is what Oates calls "near-miss grief":[30]

> The immediate occasion of deliverance may give rise to a short-lived celebration on the part of the larger community. There is no funeral in near-miss grief. The thinning of the crowd is abrupt and final. You are left with the nightmarish memories that plague your days and saturate your dreams at night. You become isolated in this grief very quickly. Therefore, it is imperative that, just as quickly as possible, you pick out a friend as confidant or a professional counselor with whom you can converse about the fallout of memories and feelings that continues without interruption.[31]

Remembering with someone who validates--confronts--the loss can sustain one toward accepting its reality.

Two: Working through to the Pain of Grief

Intense longing sets in. One's internal system sends out tracers to find the loss. For some, the harder they try, the more difficult the retrieval. A widower relates:

> I cannot even see her face distinctly in my imagination. . . . We have seen the faces of those we know best so variously, from so many angles, in so many lights, with so many expressions--waking, sleeping, laughing, crying, eating, talking, thinking--that all the impressions crowd into our memory together and cancel out into a

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[28]Mitchell and Anderson, pp. 128-131.

[29]Howard J. Clinebell, Basic Types of Pastoral Care and Counseling: Resources for the Ministry of Healing and Growth, Revised and Enlarged Edition (Nashville: Abingdon Press, 1984), p. 219. Clinebell displays the Holmes-Rahe stress scale on pp. 189-190. Sample life events include death of spouse, divorce, major personal injury or illness, gaining a new family member, changing to a different line of work, taking out a mortgage or loan for a major purchase, major change in working hours or conditions, change in residence, major change in number of family get-togethers, etc.

[30]Phrases include a "narrow escape," "miraculous deliverance," etc. Examples include "near-miss accidents," "combat/concentration camp trauma," a "wrong diagnosis of fatal disease," "right diagnosis/new cure," and a "correct diagnosis/wrong reaction." Wayne E. Oates, Your Particular Grief, pp. 87-99.

[31]Wayne E. Oates, Your Particular Grief, p. 95.

mere blur. But her voice is still vivid. The remembered voice--that can turn me at any moment to a whimpering child."[32]

For many, attachments are recovered in frequent "haunting memories of the death or events leading up to it,"[33] and in spontaneous associations. Worden describes typical searching behavior: Persons ". . . may walk down the street, catch a glimpse of somebody who reminds them of the deceased and then have to remind themselves, 'No, that isn't my friend. My friend is really dead.'"[34] Task one, accepting the loss, is reinforced. Pain ensues. The writer of Ecclesiastes affirms, "For everything there is a season, . . . A time to search, and a time to give up as lost."[35] In comparison, Parkes describes a happy recovery of the lost person through dreams.[36] Again, distinctions emerge: "Even in a dream, reality insists upon asserting itself. . . . . No matter how happy the dream, there must always be a 'sad awakening.'"[37]

Such "sad awakenings" result in spontaneous memories, pangs of grief, and what Oates calls a "breakthrough of a flood of grief,"[38] in which one can deeply mourn and "sob without control or shame."[39] Inhibiting such responses can lead to numbing one's pain through alcohol, drugs, keeping over-busy, idealizing the loss, etc.[40] Prematurely jumping over to task four--reinvesting--can avoid, but not delete pain. Memories are pushed deeper into less accessible locations.

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[32]C. S. Lewis, A Grief Observed (New York: Bantam Books, 1976), pp. 16-17.

[33]Parkes, p. 68.

[34]Worden, p. 11.

[35]Ecclesiastes 3:1, RSV, and 3:6a, NAS.

[36]Parkes, pp. 80-82.

[37]Ibid., pp. 81-82.

[38]Wayne E. Oates, Anxiety in Christian Experience (Philadelphia: The Westminster Press, 1955), p. 53. See appendix A for comparison with other grief theorists.

[39]Oates, Your Particular Grief, p. 19.

[40]Worden, pp. 13-14.

Bowlby cautions, "Sooner or later, some of those who avoid all conscious grieving, break down--usually with some form of depression."[41]

Even when remembering, selective memory may present a "bigger than life" picture, such as descriptions of "the best husband who ever lived."[42] Facilitating one feeling, such as comfort, may inhibit another feeling, such as anger. Similarly, Bright describes contrasting feelings of relief and guilt:

> . . . in every bereavement there are moments . . . of relief that the relationship has ended. Because such feelings are incompatible with the customary picture of grief, it is hard for the bereaved person to admit . . . a sense of freedom or relief . . . . Several writers point out that the most difficult adjustments to death occur when the relationship has been an ambiguous one, because of the guilty feelings relating to times of conflict.[43]

When both feelings are recovered--e.g. comfort and anger, or relief and guilt--they create distinctive contrasts and can evolve into a compatible memory which realistically experiences the "whole" loss. Worden facilitates this delicate task by asking two questions:[44] "What do you miss about him?" and "What don't you miss about him?".[45] The second question adds a balance, allowing negative and positive feelings to coexist. Worden asserts that the caregiver "plays an active role in achieving this."[46]

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[41]John Bowlby, Attachment and Loss: Loss, Sadness, and Depression, Vol. III (New York: Basic Books, 1980), p. 158.

[42]Worden, p. 83.

[43]Ruth Bright, Practical Planning in Music Therapy for the Aged (New York: Musicgraphics, 1981), p. 35.

[44]Note: directed memory in contrast to spontaneous memory.

[45]Worden, p. 44. These two questions were paired with the song "It's So Hard to Say Goodbye to Yesterday" in case study no. 2B, p. 223. The song's text is at appendix C, p. 194.

[46]Ibid., p. 44.

"Apple," p. 44.

Jane Austen's Fiction Manuscripts, ed. R. W. Chapman, 2nd ed. (London: Oxford University Press, 1954), p. 1.

"Author Claimed Computer Is Composing Mystery Novel," p. 21.

Jane Austen, Northanger Abbey, 2nd ed., p. 30.

"Book Publishing Expected Flourishing in Boom Ignored Use of Computers," p. 83.

Manuscripts, Vol. XII (New York: Modern Books, 1950), p. 134.

"Novel Boosts Advanced Word Power," Times Educational Supplement, p. 1.

Three: Adjusting to an Environment in Which the Loss is Missing

Grieving persons are confronted with the task of adjusting to an environment without the loss. A return to pre-attachment or to pre-grief is impossible.[47] The previous widower journals:

> Here, for instance, is a new phase, a new loss. . . . Today I have been revisiting the old haunts, taking one of the long rambles that made me so happy in my bachelor days. . . . every horizon, every stile or clump of trees, summoned me into a past kind of happiness, my pre-H. happiness. . . . The happiness into which it invited me was insipid. I find that I don't want to go back again and be happy in that way. . . . Did you ever know, dear, how much you took away with you when you left? You have stripped me even of my past, even of the things we never shared. . . . I discover them only one by one.[48]

Whereas tasks one and two are past-present oriented, tasks three and four gradually move toward a present-future orientation. Everyday experiences contrast against one's instilled roles, sense of self, and sense of the world.[49] Memories retrieved into current contexts present distinctions (contrasts,) congruencies (sameness), and compatibilities (adjustments) with one's past. Deeper, more elaborate losses emerge. Disorganization and despair characterize one's sense of a lost self.

Many persons put evocative reminders away (such as a spouse's clothes), until a later time when they are ready to sort through and make disposals.[50] Searching behaviors and grief pangs reduce, until a fresh reminder retrieves deeper memories.[51]

Memories retrieved from great depths and with rich elaborations can produce vivid episodic pictures (events) and new semantic understandings (comprehension). Rowatt describes this reflective process: "Ultimate questions for reflection come after the crisis has passed its critical point and will focus around one's relationships,

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[47]Ibid., p. 19.

[48]Lewis, pp. 69-70.

[49]Worden, p. 15.

[50]Parkes, p. 86.

[51]See Oates, "Selected Memory and Stabbing Pain," at appendix A, p. 186.

around one's view of self, and around the future."[52] One's meanings are guided (evoked) from within and informed by outer sources.

Jacoby and Craik, memory researchers, explain that "meaning" is " . . . not simply an attribute that is or is not encoded. Rather, meaning is a set of contrasts resulting from distinctions required when interpreting the item in the context of some task."[53] "Meanings"--or distinctions--are interpreted within "sets of contrasts." Countless, spontaneous contrasts occur as one responds to an environment as one did when the attachment was present. Directed remembering, or "re-collecting" memories, can sort through (interpret) the contrasting environments. Attention can be focused on adjusting.

One's core meanings, or interpretive values, are called forth: "Am I person of worth, created in the image of God, loved by God, and therefore of value? . . . Can [my] environment be trusted?"[54] Rowatt responds theologically:

> Facing one's environment is ultimately a question of faith. Facing the future is fundamentally a theological question of hope. The foundation of hope from a religious perspective is in the working of a Being greater than all personhood, but it is not devoid of the responsibility of persons and the goodness of persons.[55]

Memories of surviving recent grief can strengthen one to face the unknown. Kushner, a rabbi and bereaved father, writes:

> We can't pray that God make our lives free of problems; this won't happen, it is probably just as well. . . . We can't ask Him to weave a magic spell around us so that bad things will only happen to other people, and never to us. . . . But people who pray for courage, for strength to bear the unbearable, for the grace to remember what they have left instead of what they have lost, very often find their prayers answered.[56]

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[52]G. Wade Rowatt, Jr., Pastoral Care with Adolescents in Crisis (Louisville: Westminster/John Knox Press, 1989), p. 23.

[53]Jacoby and Craik, p. 3.

[54]Rowatt, p. 23.

[55]Ibid.

[56]Harold S. Kushner, When Bad Things Happen to Good People (New York: Avon Books, 1981), p. 125.

Four: Emotionally Relocating the Loss and Moving On With Life

Task four re-stores memories. Clutter is cleaned out. Valued memories are placed in an internal treasure chest, adding wisdom learned from life's attachments and losses. Worden describes this process:

> By facilitating emotional relocation the counselor can help survivors find a new place in their life for the lost loved one--a place that will allow the survivor to move forward with life and form new relationships. Reminiscing is one way to gradually divest the emotional energy tied up with the deceased.[57]

Literally cleaning out reminders of the loss and redesigning one's environment usually marks a turning point in grief.[58] Physical reminders represent one's memories, but are no longer needed to keep the attachment "alive." Emotional bonds are freed. Reiterating Mitchell and Anderson's summary for completing grief, ". . . one gains emotional release from what is lost by actively making it a memory."[59] Parkes also describes, "The object is never truly given up; it is made into part of the self."[60] This re-creation has been evolving throughout grief's processes.

Many people get stuck in task four, later realizing "that their life in some way stopped at the point the loss occurred."[61] Often, getting through task four is the most difficult.[62] Moving on also requires grieving the secondary losses that trail one's initial loss.

Some persons move on with what Oates calls "no-end grief." These are ". . . griefs with no predictable time of conclusion. They must be lived with."[63] These can include physical handicaps brought on

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[57]Worden, p. 48.

[58]Parkes, p. 87.

[59]Mitchell and Anderson, p. 126.

[60]Parkes, p. 119.

[61]Worden, p. 18.

[62]Ibid.

[63]Oates, Your Particular Grief, p. 67.

by an injury or disease, divorce and children,[64] and serious birth defects or mental retardation.[65] For those inflicted with physical handicaps:

> The grief over the lost function is perpetual. Granted that the memory remains intact, the treasured memory of events before the loss can continue to enrich your life. Get to the point that you can muster the courage to take advantage of the memory treasure.[66]

Bereaved parents may have immense difficulty with emotionally releasing their child. Their relocation task may require evolving "some ongoing relationship with the thoughts and memories that they associate with their child,"[67] but doing this in a way that allows "them to continue on with their lives after such a loss."[68]

Does grief ever heal, does mourning ever finish? Yes, to the extent that one invests new meanings and creates new memories.[69] Still, there is a sense in which nothing else ever fills the gaping hole; the scar always remains. A widow encourages:

> Do not worry or be frightened if an aftershock occurs--if after all this, five or twenty years from now, you have disturbing thoughts or dreams of the same old loss. You will be a different person in five or twenty years, and that person may have to face this same old loss on new terms. But it won't take as long or be as difficult. You will have experience and faith to help you. . . . The pattern is not that of a closed circle which you must repeat again and agin, but an open spiral, moving ever outward and inward,

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[64]Oates: "In either a long-feared divorce or a sudden one, you are facing a no-end grief of a very special kind. The holidays, weddings, funerals, commencements, family dinners, or other special occasions such as the birth date of a grandchild, have a way of 'rehearsing' the past events." Ibid., p. 68.

[65]Oates: "At each juncture of the family cycle from birth to old age the well-being of this one child must be reassessed. Some people handle this grief with an integrity and character that comes only through patience and endurance. Others are overwhelmed by the experience." Ibid., p. 75.

[66]Ibid., p. 72.

[67]Worden, p. 17.

[68]Ibid.

[69]Worden concretely describes, "There is a sense in which mourning can be finished, when people regain an interest in life, feel more hopeful, experience gratification again, and adapt to new roles." p. 19.

returning ever anew to the same points of meaning, ever expanding outwardly from them.[70]

Chapter Summary

This chapter has described the roles of remembering within contexts of grief by coining the term "remembering tasks of grief." First, "remembering" was defined, utilizing memory research and producing a vocabulary for the remainder of this study. Next, each remembering "task" was described by gleaning elements of remembering from Parkes' processes, Worden's tasks, and pastoral counseling literature about grief. These remembering tasks are summarized at this study's hypothesis chart, p. 10, column two.

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[70]Alla Bozarth-Campbell, Life Is Goodbye--Life Is Hello: Grieving Well Through All Kinds of Loss, 2nd ed. (Minneapolis: CompCare Publishers, 1986), p. 96.

Chapter 7

MUSIC-ACTIVATED MEMORY

> The essence of important events is often kept alive through art. Tragic occasions, experiences of unadulterated joy and many other experiences along the spectrum of human life are moments that beg to be remembered permanently. Art offers unparalleled possibilities for recalling the meaning of significant events.
>
> . . . . . .
>
> In remembering tragedy and beauty, human beings are changed. The artist provides the nuances that "scream louder than the thing that's obvious," warning us against the repetition of tragedy and summoning us into a recapitulation of beauty.[1]

This chapter's purpose is two-fold: (1) to describe music's encoding and retrieval processes, and (2) to compile its therapeutic applications already in existence. Encoding and retrieval descriptions are basic, merely scratching the surface of music psychology's empirical research on memory processes. For cohesion with grief's "remembering tasks," terms "Definitions of Remembering" (pp. 90-93) are used when possible. Therapeutic applications are drawn primarily from formal research by music therapists.

Music's Encoding and Retrieval of Memories

Music is hummed, sung, whistled, and playfully tossed about. Music is spontaneously sparked, artistically created, and passed on to both attentive and non-attentive listeners. Persons carry inside themselves a treasure chest of music--instilled (encoded) music filled with memories of attachments and losses. A researcher on music's healing effects affirms:

> . . . tastes will change, according to events, cycles, and processes in your life. But you will find those pieces of music that will remain with you all your days, like faithful friends. Keep these

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[1]Janet R. Walton, Art and Worship: A Vital Connection (Wilmington, Del.: Michael Glazier, 1988), pp. 82-83, with inset quote by Martha Graham, dancer.

Non-Standard Words

Text normalization is the process of converting raw text into a form suitable for speech synthesis. Non-standard words (NSWs) include numbers, abbreviations, dates, currency amounts, and URLs. Each requires a different expansion strategy.

Numbers

Cardinal numbers are expanded digit by digit or by place value. The number 1,234 is read as "one thousand two hundred thirty-four". Ordinals add a suffix: 1st becomes "first", 2nd becomes "second".

Abbreviations

Abbreviations are ambiguous. "St." can mean "Street" or "Saint". Context is required to disambiguate. A lookup table handles common cases, but a language model is needed for the rest.

Dates and Currency

Dates follow locale-specific conventions. "3/4/2026" is March 4 in the US and April 3 in most of Europe. Currency symbols are expanded to their spoken form: "$5.00" becomes "five dollars".

favorites near you; sing their melodies and let them sound through you.[2]

Rehearing music retrieves past memories into one's present context. Retrievals can be limited to musical recall, combined with associated texts, or related to extramusical associations. They can be evoked spontaneously or by a directed task. Experiencing former music in a new context encodes fresh feelings, events, understandings, and meanings, thereby reframing the earlier memory. Meyer, a music philosopher, explains from a purely musical stance: "It is partly this continual modification of formal conceptions . . . which enables us to rehear a work many times. . . . the new hearing will involve new perceptions and new meanings."[3]

Processing Melody

Dowling, researcher of melody perception, explains that melody recognition is primarily determined by what features are perceived, what features are stored in memory, and what features are retrieved from memory.[4] Universally, a melody's prominent encoded and retrieved features include its melodic contour, rhythmic pattern, and tonal scale.[5] However, universal standards do not exist for determining a "good" or "bad" melody. Radocy asserts: Music "varies from culture to culture, and what is perceived as 'good' melody will vary between and within cultures. There is no inherent standard by which melodies can be

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[2]Hal A. Lingerman, The Healing Energies of Music (Wheaton, Ill.: Theosophical Publishing House, 1983), p. 37.

[3]Leonard B. Meyer, Emotion and Meaning In Music (Chicago: University of Chicago Press, 1956), p. 34.

[4]W. Jay Dowling, "Melodic Information Processing and its Development," in The Psychology of Music, ed. Diana Deutsch, Academic Press Series in Cognition and Perception, (Orlando, Fla.: Academic Press, 1982), p. 421.

[5]Ibid. These include non-Western scales, such as the raga of India.

judged."[6] When helping persons grieve, music selections need to be congruent with the person's cultural musical language.

Easily remembered melodies commonly display certain characteristics: smaller intervals, repetition, and finality.[7] These reflect encoding/retrieval interactions of compatibility and congruity. Remembering music does not require musical literacy. Dowling notes, "Even persons with little or no musical training perform at near-perfect levels when reproducing or recognizing the intervals of familiar melodies."[8] However, when matching music with one's memory bank, the music's complexity needs to be compatible with the person's musical experience. Especially when selecting funeral music, church musicians need to exercise sensitive insight into a family's cultural, religious, and musical background.

"Higher order abstractions"[9] (such as disjunct intervals, complex rhythms, expanded forms, etc.)[10] require deeper encoding, and may call forth more elaborate retrievals. Church musicians are in strategic roles of facilitating "higher order" encodings and retrievals when in educational, rehearsal,[11] and worship leadership contexts.

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[6]Rudolf E. Radocy, "The Perception of Melody, Harmony, Rhythm, and Form," in Handbook of Music Psychology, ed. Donald A. Hodges, National Association for Music Therapy (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1980), p. 94.

[7]Radocy, pp. 94-95; Dowling pp. 423-424.

[8]Dowling, p. 427.

[9]Diana Deutsch, "The Processing of Pitch Combinations," in The Psychology of Music, ed. Diana Deutsch, Academic Press Series in Cognition and Perception (Orlando, Fla.: Academic Press, 1982), p. 292.

[10]These extend beyond melodic processing to harmonies, form, instrumentation, etc.

[11]Mitchell notes, "The music brought into Sunday's worship service will be the public sharing of that which is happening both musically and in Christian growth within the choir. Therefore, if a choice must be made, the growth experience in rehearsal is of greater importance than the time of the performance."
Robert Mitchell, Ministry and Music (Philadelphia: The Westminster Press, 1978), p. 58.

Processing Melody and Text

This past decade has witnessed extensive research on left- and right-brain dynamics.[12] Simply, in relation to the encoding/retrieval cycle, the brain's right hemisphere processes melody,[13] and the left hemisphere processes language.[14] However, musicians commonly experience powerful, interactive dynamics between music and langauage. Research by Morton, Kershner, and Siegel suggests "that music may increase bilateral cerebral arousal levels, possibly through the mediating role of the right hemisphere."[15]

Recent experiments conclude that melody and text are not stored as independent components,[16] nor as a wholistic unit,[17] but rather as "an integrated memory representation."[18] For example, a tune may evoke a corresponding text, or a text may evoke its associated tune; but both tune and text can exist independently. However, the integration of melody and text forms its own unique unit. Crowder, Serafine, and Repp note:

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[12]The left-brain--considered to be the dominant hemisphere--is the ruler of logic, order, verbalization, analyzation, and sequence. In contrast, the right-brain--the non-dominant hemisphere--is the guardian of symbols, intuitive understandings, feelings, relational awareness, synthesis, mystical experience, and the "aha" moments of insight.

[13]Karin A. Brydon and William R. Nugent, "Musical Metaphor as a Means of Therapeutic Communication," Journal of Music Therapy, XVI:3 (Fall 1979), 149.

[14]Mary Louise Serafine, Robert G. Crowder, and Bruno H. Repp, "Integration of Melody and Text in Memory for Songs," Cognition, 16:3 (April 1984), p. 286.

[15]Morton, L. L., J. R. Kershner, and L. S. Siegel. "The Potential for Therapeutic Applications of Music on Problems Related to Memory and Attention," Journal of Music Therapy, XXVII:4 (Winter 1990), p. 195.

[16]Serafine, Crowder, and Repp, p. 300.

[17]Robert G. Crowder, Mary Louise Serafine, and Bruno Repp, "Physical Interaction and Association by Contiguity in Memory for the Words and Melodies of Songs", Memory and Cognition, 18:5 (Sept. 1990) p. 469.

[18]Mary Louise Serafine, et. al., "On the Nature of Melody-Text Integration in Memory for Songs," Journal of Memory and Language, 25:2 (April 1986), p. 123.

Introduction: Memory and Time 1

Bibliography 15

> People are understandably slow to realize that 'baa, baa, black sheep' and 'twinkle, twinkle, little star' are words to almost exactly the same tune--they are not, musically, quite the same tune, by virtue of the words to which each has been set, even though the tune might be identical on a written page.[19]

In working with grieving persons, melody/text congruency and compatibility are important. A requested hymn, such as "Jesus, Lover of My Soul,"[20] may be associated with several tunes (ABERYSTWYTH, MARTYN, or REFUGE).[21] Cultural differences exist among denominations, regional areas, congregations, and individuals. Again, the person's familiarity is the key for opening doors to inner memory.

Resetting either text, melody, or other musical elements can beneficially reframe a memory. Distinctions can create a new memory and meaning. For example, this researcher worked with a person who was emotionally resistant (inhibitory tendency) toward Handel's Messiah, for the music itself was tied to a significant loss. In a directed memory approach, the person listened to the same text and similar melodies in a completely new musical setting, Handel's Messiah - A Soulful Celebration.[22] Experiencing the familiar elements in fresh, African-American musical styles allowed the person to unleash ties from the past. The new setting became metaphors of "Emmanuel," "God with everyone and through all times," and "the old transformed into new." Later, the traditional Messiah was reexperienced, this time with a spirit of openness and healing. An "emotional relocation"[23] transpired.

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[19]Crowder, Serafine, and Repp, p. 475. Another familiar text for the same melody is the children's alphabet song, "A, B, C, D, E, F, G . . . ."

[20]Text by Charles Wesley, 1740.

[21]ABERYSTWYTH by Joseph Parry, 1879; MARTYN by Simeon Marsh, 1798-1875; and REFUGE by Joseph Holbrook, 1822-1888. All three settings are in the Baptist Hymnal, ed. Walter Hines Sims (Nashville: Convention Press, 1956), nos. 158, 156, and 157 respectively.

[22]Handel's Messiah - A Soulful Celebration, co-executive producers, Norman Miller, Gail Hamilton, and Mervyn Warren (Reprise Records, 9 26980-4, 1992), cassette.

[23]Worden's fourth task is "to emotionally relocate the loss and move on with life."

Processing Extramusical Associations

Extramusical associations include feelings, thoughts, ideas, persons, events (episodic memory), or meanings (semantic memory), etc. related with a musical experience. Though empirical analyses of music's extramusical memories are embryonic, experiences of them are ancient. Music has been associated with religious and social life for thousands of years, as evidenced in extensive archeological finds of ancient Egypt and Greece.[24]

As early as 1917, Teller psychologically described music's retrieval of extra-musical memories: "Music . . . [opens] the road to unconscious contents which may thus rise more easily."[25] In 1958, Taylor and Paperte described music as being "capable of evading logic and organized reasoning, but at the same time appealing to hidden depths, 'hitting' in deep contents."[26] In 1968, Sears wrote, "Music may elicit extramusical ideas and associations. Music may often bring about certain pictures or ideas."[27] He further stated that a person's associations may "reveal significant insights into [one's] particular structuring of [one's] world."[28] In 1977 Gilbert, a music therapist working with dying patients, added:

> . . . music can produce extramusical ideas and associations, and can thus be a springboard to discussion about present or past concern apart from the music being played. . . . [Use] of songs, particularly those with distinctive lyrics, can assist the patient

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J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Company, 1991), pp. 16-18.

[24]"Egypt" and "Greece" in The Harvard Dictionary of Music, ed. Don Randel (Cambridge, Mass.: Belknap Press, 1986), pp. 278-279, 346.

[25]Freida Teller, quoted in The Psychodynamic Meaning of Music: A Critical Review of the Psychoanalytical and Related Literature, by Pinchas Noy, (Jerusalem, Israel: Rothschild Hadassah University Hospital and Medical School, 1965), p. 90.

[26]I. A. Taylor and F. Paperte, quoted in Noy, p. 92.

[27]William W. Sears, "Processes in Music Therapy," in Music in Therapy, ed. E. Thayer Gaston (New York: The Macmillan Company, 1968), p. 38.

[28]Ibid.

> in remembering. . . . Because of the integral relationship between music and religion, . . . music and lyrics can constitute a source of comfort and reassurance.[29]

When using music to facilitate grief's remembering tasks, persons' extramusical responses will vary. A single stimulus may generate different meanings.[30] Persons' retrievals are as varied as their encoded life experiences. The context associated with one's musical memory can richly elaborate the encoding and/or retrieval.[31] Dowling describes music associations occurring even in toddlers:

> During their second year children begin to recognize certain melodies as stable entities in their environments. My daughter at 18 months would run to the TV set when she heard the "Sesame Street" theme come on but not for other melodies.[32]

At life's contrasting continuum, Bright describes geriatric patients' extramusical associations:

> As pointed out previously, music has strong powers of association. In general, one uses these to build up a happy atmosphere, but where normal grief work has never been developed, it is necessary to use music's associative powers to promote the working out of grief--the tears, fears, the guilt feelings.[33]

The following therapeutic uses describe such applications.

Therapeutic Uses of Music-Activated Memory

The word "therapeutic" denotes "change"[34] and "healing."[35] Such uses of music imply changes from "undesirable, unhealthful,

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[29]Janet Perkins Gilbert, "Music Therapy Perspectives on Death and Dying," Journal of Music Therapy, XIV:4 (Winter 1977), p. 169.

[30]Meyer, p. 34.

[31]Dowling, p. 427.

[32]Ibid., p. 416.

[33]Ruth Bright, Music in Geriatric Care, 2nd ed. (Sydney, Australia: Halstead Press, 1972), p. 15.

[34]See Donald E. Michel, "Therapy Defined," Music Therapy: An Introduction, Including Music in Special Education, 2nd ed. (Springfield, Ill.: Charles C. Thomas, 1985), pp. 5-6.

[35]"Therapeutic," in Webster's Third New International Dictionary of the English Language Unabridged, Philip Babcock Gove, editor in chief (Springfield, Mass.: G. & C. Merriam Company, 1976), p. 1335.

uncomfortable conditions to more pleasant ones."[36] Particularly within grief recovery, music-activated memory may significantly increase one's pain. Catharsis may be triggered. Still, the objective is to heal the grief wound sensitively.

Sensitivity to loss and grief is a specialty within the pastoral care/counseling discipline. Though pastoral care's literature rarely addresses music, it shares many grief recovery themes with music therapy's literature. Music's catalytic properties for pastoral care[37] provide a framework for compiling specific therapeutic examples of music-activated memory. These include expressing feelings, activating memories, encouraging supportive community, facilitating supportive worship, exploring meanings, and fostering personal/spiritual wholeness. The following applications are primarily from professional music therapists. Thus, pastoral, theological dimensions are not explored.

Expressing Feelings

As early as 1935, Kate Hevner classified music moods into eight groups, which subdivided into sixty-six mood adjectives.[38] She constructed the eight groups into a Mood Wheel, whereby similar mood qualities were placed side-by-side and contrasting moods were placed diagonally. Her purpose was to facilitate mood transitions. McClellan describes Hevner's method: "In its therapeutic application, an emotionally disturbed patient in a state of melancholy, for example, could be led away from the mood gradually through the careful selection of music . . . ."[39]

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[36]Michel, p. 6. He notes, "A change from pain to less pain might be one way of putting it, although over-simplified."

[37]Examined in chapter 5, " Music As a Catalyst for Pastoral Care," pp. 71-86.

[38]Kate Hevner, "Expression in Music: A Discussion of Experimental Studies and Theories," Psychological Review, 47 (1935), pp. 246-268.

[39]Randall McClellan, The Healing Forces of Music: History, Theory and Practice (Amity, N.Y.: Amity House, 1988), p. 139. He displays Hevner's Mood Wheel on p. 140.

Similarly, in 1952 Capurso devised a "Mood Category" chart. He examined the "emotional strength" of specific classical and patriotic music against listener responses.[40] More recently, Helen Bonny and Louis Savary have incorporated Hevner's Mood Wheel into Bonny's Guided Imagery and Music (GIM).[41] Integrating emotions with imagery,

> . . . the client becomes more immersed in his/her inner world of imagery and feeling, early life experiences emerge as real; a flood of repressed emotions may irresistably pour forth; juxtapositions of unlikely images may bring insight and creative problem-solving. Catharsis, insight, problem-solving--all valuable clinical goals--are experienced.[42]

McKinney, a music therapist, concluded from formal testing of music on imagery: ". . . music significantly increased the intensity of feelings experienced."[43] She utilized research by Pennebaker and Beall, psychologists, who demonstrate that "expressing feelings associated with memories of traumatic events" has positive health effects.[44] She

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[40]Alexander Capurso, "The Capurso Study," in Music and Your Emotions, ed. Emil A. Gutheil, et. al, Prepared for the Music Research Foundation Inc. (New York: Liveright, 1952), pp. 61-86. His categories include the following: (A) Happy, Gay, Joyous, Stimulating, Triumphant, (B) Agitated, Restless, Irritating, (C) Nostalgic, Sentimental, Soothing, Meditative, Relaxing, (D) Prayerful, Reverent, (E) Sad, Melancholy, Grieving, Depressing, Lonely, and (F) Eerie, Weird, Grotesque.

[41]Helen Bonny and Louis Savary, Music and Your Mind: Listening With a New Consciousness (New York: Harper and Row, 1973). See their Appendix B for Hevner's Mood Wheel, pp. 160-166, and their Appendix C for related lists of Classical and Non-Classical Music ("Inspirational, Pop, Jazz, Rock, Eastern, etc."), pp. 167-192.

[42]Helen Lindquist Bonny, "Sound as Symbol: Guided Imagery and Music in Clinical Practice," Music Therapy Perspectives, 6 (1989), p. 7.

[43]Cathy H. McKinney, "The Effect of Music On Imagery," Journal of Music Therapy, XXVII:1 (Spring 1990), p. 34.

[44]McKinney, p. 35. Pennebaker and Beall's control groups wrote about (1) only feelings related to the traumatic event, (2) only facts about the event, (3) both feelings and facts about the event, and (4) trivial subjects. James W. Pennebaker & Sandra Klihr Beall, "Confronting a Traumatic Event: Toward An Understanding of Inhibition and Disease," Journal of Abnormal Psychology, 95:3 (1986), pp. 274-281.
McKinney explains a follow-up study: "Pennebaker, Kiecolt-Glaser, and Glaser (1988) showed that writing about traumatic experience positively affects two measures of immune response . . ., autonomic levels, health center use, and subjective distress." See J. W. Pennebaker, J. K. Kiecolt-Glaser, and R. Glaser, "Disclosure of Traumas and Immune Function: Health Implications for Psychotherapy," Journal of Consulting and Clinical Psychology, 56 (1988), pp. 239-245.

suggests:

> . . . if recalling and expressing emotions associated with memory images can positively affect health, then it would seem imperative to determine whether music might enhance aspects of the imagery and thereby positively alter disease prognosis or health.[45]

Activating Memories

Bright, an international music therapy educator, uses music extensively for reminiscing with grieving persons,[46] especially the elderly.[47] Geriatric patients may not recall a song without a prompter, but either tune or text can retrieve a world of memories.[48] In Grieving: A Handbook for Those Who Care, Bright asserts that music therapists need to have both knowledge of and access to a wide diversity of music, including popular, folk, sacred, classical, and ethnic music. Chronological elements are significant, for music selections can mark memories through childhood, youth, courtship, and adult years.[49]

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[45]McKinney, p. 36.

[46]Ruth Bright, "Chapter 27. The Techniques and Skills of the Music Therapist," in Grieving: A Handbook for Those Who Care (St. Louis: MMB Music, 1986), pp. 204-210.
Ruth Bright, Music in Geriatric Care, pp. 6, 15, 66-69.
Ruth Bright, Practical Planning in Music Therapy for The Aged (New York: Musicgraphics, 1981), pp. 37-42.

[47]For a significant comparison, Georgemiller explains effects of reminiscing: "Clinicians observing the reminiscence process in the aged have noted that it is useful for catharsis, provides coherence in the face of 'life's accidents,' offers a personal mythology and thus a valued sense of identity, and improves self-esteem. Other possible outcomes are reduced death anxiety, a feeling of meaningful continuity between one's past and present, assistance in dealing with depression, and an ability to live in the present, . . . [and can lead] to increased social interaction and alertness."
Randy Georgemiller, "Reminiscence Therapy," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 1070-71.

[48]This researcher witnessed this phenomenon countless times through her clinical work. For example, Alzheimer's patients warmed up to a music box that played "School Days." They became more alert, reminiscing with great clarity about their own childhood "school days." More extensively, this occurred when implementing a weekly worship service. Hymns and liturgical elements were selected from patients' denominational backgrounds. A description is written in chapter 9, "Case Study Applications," p. 156.

[49]A geriatric patient this researcher worked with requested a specific gospel song. She associated it with her childhood (going to church with her grandmother), with her early marriage ("It gave me

Bridges, Amy. "Taking Stock: Recent Urban History." *Journal of Urban History* 1 (1974): 3–28.

Brown, Richard D. "Modernization and the Modern Personality in Early America, 1600–1865: A Sketch of a Synthesis." *Journal of Interdisciplinary History* 2 (1972): 201–228.

Bruchey, Stuart. *The Roots of American Economic Growth, 1607–1861: An Essay in Social Causation*. New York: Harper & Row, 1965.

Bruchey, Stuart. "Success and Failure Stories: Interpreting the Past." *Business History Review* 54 (1980): 1–17.

Bruchey, Stuart. "The Wealth of the American People: Trends over Two Centuries." *New York History* 63 (1982): 179–198.

Bruchey, Stuart. "Uses and Misuses of Economic History." *Business History Review* 56 (1982): 1–20.

Bruchey, Stuart. "Writing Economic History: Some Personal Reflections." *Business History Review* 57 (1983): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 58 (1984): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 59 (1985): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 60 (1986): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 61 (1987): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 62 (1988): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 63 (1989): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 64 (1990): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 65 (1991): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 66 (1992): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 67 (1993): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 68 (1994): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 69 (1995): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 70 (1996): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 71 (1997): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 72 (1998): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 73 (1999): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 74 (2000): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 75 (2001): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 76 (2002): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 77 (2003): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 78 (2004): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 79 (2005): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 80 (2006): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 81 (2007): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 82 (2008): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 83 (2009): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 84 (2010): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 85 (2011): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 86 (2012): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 87 (2013): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 88 (2014): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 89 (2015): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 90 (2016): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 91 (2017): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 92 (2018): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 93 (2019): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 94 (2020): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 95 (2021): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 96 (2022): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 97 (2023): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 98 (2024): 1–18.

Bruchey, Stuart. "Economic History and the Economic Historian." *Business History Review* 99 (2025): 1–18.

For example, Bright tape records "musical scrapbooks" with patients:

> The tape has been built up with music from various sources, and the patient's reminiscences are recorded between musical excerpts, or--in some instances--superimposed on the music, the volume of which has been reduced to allow the voice to come through. Two small tape recorders have been used at the bedside, so that music can be played simultaneously with the conversation.[50]

The patient can then listen, reminisce, and explore meanings to take into the daily future. Similarly Palmer, another geriatric music therapist, affirms:

> As music therapists share with elderly persons their memories of the past, they can be brought in touch with the reality of today, ... In this way, the latter years can be at least . . . filled with positive and reinforcing experiences.[51]

Bright describes one patient's "reinforcing experience": "He hopes to leave the tape to his young daughters so that they may, in the years to come, have an idea of what kind of person he was, since they may only remember him as a person in bed."[52] Through music, his daughters' eventual grief may be helped as well.

Encouraging Supportive Community

Morton, Kershner, and Siegel--educational psychologists--conclude through formal testing that music increases memory capacity and reduces distractibility.[53] Is it any wonder that for centuries parents and teachers have used music to teach children basic skills and complex memory tasks? Not only are the tasks encoded, but the learning process

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strength when my husband was so mean"), and as hope for dealing with a recent trauma ("I feel so afraid.").

[50]Bright, Practical Planning in Music Therapy for the Aged, pp. 39-40.

[51]Marian D. Palmer, "Music Therapy in a Comprehensive Program of Treatment and Rehabilitation for the Geriatric Resident," Journal of Music Therapy, XIV:4 (Winter 1977), p. 196.

[52]Bright, Practical Planning in Music Therapy for the Aged, p. 40.

[53]Morton, Kershner, and Siegel, p. 195.

often fosters supportive relationships. Sims, a professional musician and clinical pastoral counselor, observes:

> Music can unify a diversified group of persons into a functional unit, demonstrating in surprising ways what they, who are so far apart, can do together. Music's caring function may also be seen in the way it may be experienced as a gift from persons who seem to have nothing to give.[54]

Specifically, "community" may be one's closest relationships. In working with families, Bright notes:

> The music therapist is at an advantage in family therapy, in that many families have memories of shared music, and these can be used to re-establish relationships which have been under strain as a result of long periods of hospital treatment, or of anxiety and general stress.[55]

More broadly, "community" may be any gathered group of persons.[56] Michel, author of the definitive Music Therapy, lists goals for group music therapy:[57]

- [To] Increase self-esteem and self-confidence
- Increase tolerance of criticism
- Increase social interaction
- Increase responsibility to self and others
- Decrease anxiety and fear of others
- Develop a means of expression.[58]

Facilitating Sustaining Worship

Few examples of formal music therapy and worship exist. Although they do not constitute "therapy," historical incidents illustrate music's ability to foster "change" in contexts of worship. Through the Protestant Reformation, Martin Luther facilitated dramatic change by activating musical memory. A church musician notes:

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[54]John N. Sims, "Music as a Mode of Care," in Dictionary of Pastoral Care and Counseling, p. 767.

[55]Bright, Grieving, p. 142.

[56]For comprehensive descriptions of music providing "experience in relating to others," see William W. Sears, "Processes in Music Therapy," in Music in Therapy, ed. E. Thayer Gaston, pp. 41-44.

[57]Michel, "Community-Based Programs," in Music Therapy, pp. 77-80. Group participants generally include persons with mental retardation, behavior disorders, or physical disabilities. This specific program assists persons in adapting to where they live.

[58]Ibid., p. 79.

> He modified Roman Catholic tunes and texts to fit his new theology. As a result, people recognized familiar hymns and chants and felt at home in the new church. He used music which was already familiar to the majority of the people in Germany.[59]

Treitler writes that earlier, during the height of Roman Catholic Gregorian Chant, religious meanings were encoded and retrieved through troping (adding to, or "elaborating" an existing text and/or melody):

> [Tropes connected] . . . their meanings explicitly with the ritual meaning of the day on which they were chanted. . . . Not only the subject of the chants was brought into the present by means of these new verses, but even the act of chanting them.[60]

More recently, spiritual dynamics are being addressed by music therapists, though usually in non-traditional settings. Bright describes elderly persons' frequent loss of worship accessibility and interaction with one's faith community. She identifies appropriate roles and tasks that the music therapist can take, such as contacting patients' ministers and singing their favorite hymns with them.[61] Bonny and Savary relate using GIM (Guided Imagery and Music) with a group of Catholic sisters during a weekend workshop:

> As a result of the weekend, some felt that music in nonordinary consciousness offered a new way to prayer. Others, who had been having dificulty praying in the recent past, felt that this could be a way to help them pray well again.[62]

Exploring Meanings

Reminiscing through music can evoke memories and open doors for exploring their meanings. Patton, a pastoral counselor, affirms, "When words and symbols fit there is a 'felt shift,' . . . . Experiencing is

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[59]Johannes Riedel, The Lutheran Chorale, Its Basic Traditions (Minneapolis: Augsburg Publishing House, 1967), p. 38.

[60]Leo Treitler, Music and the Historical Imagination (Cambridge, Mass.: Harvard University Press, 1989), pp. 2-3.

[61]Bright, Music in Geriatric Care, p. 104.

[62]Bonny and Savary, p. 118. For their extended discussions, see "Music and Religious Experience" (pp. 111-127) and "Exercises for Religious Experience" (pp. 128-136).

concretely felt inwardly and situationally felt outwardly."[63] While most music therapy literature is behavior oriented (as in behavior modification or physical activity), some is meaning oriented.

For example, Bright,[64] Gilbert,[65] Wylie and Blom,[66] and McKinney[67] each describe music's associative powers for exploring one's meanings when facing crisis--loss, illness and impending death, or traumatic memories. In easily overlooked identity crises, Bright illustrates this century's gender role changes and confusion.[68] Elderly persons' well-defined roles as "provider" or "homemaker" may be discounted by their adult children. Bright uses music to help elderly women and men recall the difficulties and achievements of their lives. She describes, ". . . music can take one back in a vivid way to that period of life, so that the achievements are seen in perspective as having a real value to society. Thus the self-esteem of the elderly is improved."[69]

On music therapy's cutting edge, Bonny's GIM cultivates "catharsis, insight, [and] problem-solving"[70] as the person ". . . learns to trust the imagic revelations coming from the deeper self."[71] Bonny's "therapist qualifications" include (in addition to traditional music therapist standards) ". . . a well-thought-out philosophy and a

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[63]John Patton, From Ministry to Theology: Pastoral Action and Reflection (Nashville: Abingdon Press, 1990), p. 39.

[64]Bright gives numerous examples. The following are merely representative: Grieving, pp. 204-210; Music in Geriatric Care, pp. 15-19; and Practical Planning in Music Therapy for the Aged, pp. 33-44.

[65]Gilbert, "Music Therapy Perspectives on Death and Dying," pp. 169-171.

[66]Mary Ellen Wylie and Ruth C. Blom, "Guided Imagery with Hospice Patients," Music Therapy Perspectives, Vol. 3 (1986), pp. 25-28.

[67]McKinney, "The Effect of Music on Imagery," pp. 34-38.

[68]Bright, Practical Planning in Music Therapy for the Aged, p. 37.

[69]Ibid.

[70]Bonny, "Sound as Symbol," p. 7.

[71]Ibid., p. 8.

strong personal faith."[72] Though her techniques and training are highly specialized, both church musicians and pastoral counselors can be stretched by her insights and methods.[73]

Fostering Personal/Spiritual Wholeness

McClellan, researcher on music and healing, writes extensively on "How Music Effects Us Emotionally and Physically" and "How Music Effects Us Mentally and Spiritually."[74] Trained in traditional Western music, McClellan incorporates shamanistic practices of ancient and Eastern music. In addition to McClellan's research, many stress and pain-management programs are exploring music's potentials for relaxation, guided imagery, and pain relief. The newly developing discipline of Arts Medicine[75] is clinically researching holistic, interdisciplinary uses of the arts (visual, aural, and physical arts) and medicine (physical and mental health). Additional research and critiques are certain to be forthcoming through this next decade and into the twenty-first century.

More traditionally, music therapists report using music with physically disabled, mentally retarded, emotionally impaired, or behaviorally disturbed persons. Music-activated memory does not always mean "reminiscing." For example, Bright describes stroke victims learning to walk again: ". . . music assists the memory by relaxing tension and giving correct rhythm."[76] Again, music may be most helpful

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[72]Ibid.

[73]Though he makes little use of music and no mention of Helen Bonny, see Thomas A. Droege, "Guided Imagery Exercises from Within the Psalms," Guided Grief Imagery: A Resource for Grief Ministry and Death Education (New York: Paulist Press, 1987) pp. 86-105.

[74]McClellan, chapters ten and eleven, pp. 131-167.

[75]The Medical School of the University of Louisville has a full-time Arts Medicine center, with frequent seminars and research projects that involve community professionals: physicians, psychiatrists, expressive therapists, pastoral counselors, etc.

[76]Bright, Music in Geriatric Care, p. 37.

when it is familiar to the person being helped, or is in a compatible musical style.

During World War II, the American military recognized and utilized music's value to the spirit, emotions, body, and mind. Interestingly, George Ainlay reports that initially soldiers could not take musical instruments overseas.[77] Later, the military realized music-making's positive effects on soldiers' homesickness and changed its policies.[78] Music entertainers (such as Bob Hope's troupes) were brought in, and "music technicians"[79] were assigned to military hospitals to cheer spirits and to strengthen emotional support. Ainlay notes, " . . . [it is] difficult to imagine any patient in any hospital --especially an Army hospital--who does not associate certain songs or musical numbers with past experience. . . ."[80] Of note, music's ability to evoke painful memories was recognized: "Great care should be exercised in selection of numbers to be used, particularly in neuro-psychiatric wards."[81]

Perhaps music's distressing qualities have limited music therapists from delving into more extensive use with grief.[82] Michel recognizes "that music also can be painful sometimes, for some individuals. Its negative use is suggested in this, but has rarely been experimentally tested."[83] Furthermore, Bright asserts:

> Spiritual pain is real, and the helper may be challenged more by inability to resolve this pain than by any physical problems. We

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[77]George W. Ainlay, "The Place of Music in Military Hospitals, in Music and Medicine, ed. Dorothy M. Schullian and Max Schoen, Essay Index Reprint Series (Freeport, New York: Books for Libraries Press, reprinted 1971, originally copyrighted 1948), p. 322.

[78]Ibid., p. 323.

[79]Ibid., p. 324.

[80]Ibid., p. 326.

[81]Ibid.

[82]This statement reflects this researcher's survey of music psychology and music therapy literature.

[83]Michel, p. 8.

> may find, in fact, that we learn more of ourselves by trying to deal with it than in our activities associated with the body. Religious music of the appropriate culture will comfort and may promote catharsis. Therapists must be able to provide this, either `live' or recorded, if they are to assist the spiritual needs of clients of all backgrounds.[84]

Chapter Summary

This chapter has described music's encoding and retrieval processes and has compiled therapeutic applications of music-activated memory. Primary sources have been music psychologists and music therapists.

Though traditional music therapy addresses needs of the mentally retarded, physically disabled, and more recently the terminally ill, this researcher's experiences as a musician--more specifically as a church music minister--validate music's powers to touch grieving memories in each of us. In summary:

> Music's healing effects can be seen and apppropriated anywhere and everywhere with all sorts and conditions of people. After all, we are all handicapped to some extent or distressed at various times and stages in our lives. Therefore, especially within the caring community of the church, the gracious gift of music can be employed to restore and comfort and heal.[85]

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[84]Bright, Grieving, p. 179.

[85]Hugh T. McElrath, "Music - the Healer," Search, 11:2 (Winter 1981), p. 49.

Chapter 8

MUSICALLY ORIENTED INTERVENTIONS WITHIN THE REMEMBERING TASKS

Within this study, a "musically oriented intervention" is an intentional use of music for facilitating a person's grief recovery. Again, this research hypothesizes that (1) gleaning the remembering tasks from grief's processes and tasks (2) correlated with musical interventions for retrieving memories can (3) be a catalyst for pastoral care of persons through their grief recovery. Grief's varied roles of remembering have been discussed (chapter 6). Both music's activation of memory and catalytic properties for pastoral care have been examined (chapters 7 and 5). Utilizing those foundations, musical interventions can be structured.

First, this chapter describes musical interventions by identifying pastoral foundations, delineating appropriate intervention roles for both church musicians and pastoral counselors, and discerning criteria (principles and techniques) for implementation. Next, musical interventions are correlated with each remembering task. In conclusion, summaries of these musical interventions are given in the hypothesis chart, "Catalyst Moments," p. 151 (column three).

Musically Oriented Interventions

Musically oriented interventions can occur in funerals or other life-event rituals, worship or rehearsal settings, individual or group counseling sessions, hospital or nursing home visits, or in other gatherings.[1] Such uses of music may or may not be highly aesthetic. Their functional purpose is to "bind up the brokenhearted, . . . to

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[1]Alluding to "For where two or three come together in my name, there am I with them." Matthew 18:20, NIV.

Advanced Topics in Distributed Transactions

comfort those who mourn";[2] pastorally to sustain, confront, heal, reconcile, guide, or inform within a Judeo-Christian context of ministry.[3]

Even while attempting to comfort ("sustain"), such uses of music may also enhance pain ("confront"). A nineteenth-century writer insightfully noted, "Music revives the recollection it would appease."[4] Indeed, using music to "revive recollection" is not to gloss over pain, but to acknowledge it, comfort it, release it, and learn from it.

Mitchell and Anderson (pastoral counselors) state that remembering with another person is the principal means by which one changes a loss into a memory, and thus gains emotional freedom from the past.[5] Reiterating earlier themes, Gilbert (a music therapist) asserts that songs, "particularly those with distinctive lyrics," can assist persons in remembering.[6]

Similarly, Sears, Gaston, Bright, Bonny, and other leading music therapists[7] write of music's powerful, catalytic language for evoking one's internal images, life-stories, and emotions. Patton (a pastoral theologian) states: "A major pastoral task . . . is to assist [persons] in talking about themselves by finding some of the symbols, stories, and myths in their lives."[8] Music can be such an assistance, serving as a

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[2]Isaiah 61: 1c, 2c, NAS.

[3]"Ministry" denotes sensitive respect for another--not misuse of power, manipulative coersion, or a god-like attitude of "knowing all."

[4]Madame de Staël, Corinne (1807), quoted in A Dictionary of Musical Quotations, compiled by Ian Crofton and Donald Fraser (New York: Schirmer Books, 1985), p. 56.

[5]Kenneth R. Mitchell and Herbert Anderson, All Our Losses, All Our Griefs: Resources for Pastoral Care (Philadelphia: The Westminster Press, 1983), p. 126.

[6]Janet Perkins Gilbert, "Music Therapy Perspectives on Death and Dying," Journal of Music Therapy, XIV:4 (Winter 1977), p. 169.

[7]Numerous examples are given throughout chapters 5 ("Music As a Catalyst for Pastoral Care") and 7 ("Music-Activated Memory").

[8]John Patton, "Personal Story, Symbol, and Myth in Pastoral Care," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 894.

"springboard"[9] or "spark"[10] for exploring "present or past concerns apart from the music being played."[11]

Pastoral Foundations

A variety of losses and individual grief processes exist within any gathered group of persons. Musical interventions can be designed to **inform** persons about grief.[12] Music can encourage catharsis and lead to **healing**. **Guiding** occurs when memories are "re-collected."[13] **Reconciling** transpires when a broken attachment is "emotionally relocated," or when someone who has been isolated by grief becomes reconnected with community. Overall, musical expressions[14] or sparked conversations can both **confront** and **sustain**--simply allowing persons to acknowledge their loss and express their pain, within a supportive relationship of ministry.

Another's expressions should not be counteracted by cliche-like responses (musical or conversational) that extol magical interpretations of "God's will." Musically, using only texts that extol God's greatness or that primarily look forward to being in heaven can foster images of God as a detached being "up there." Dwelling only on the glories of

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[9]Gilbert, p. 169.

[10]This author's preferred metaphor.

[11]Gilbert, p. 169.

[12]Case study no. 1-4B "informs" grief groups, teaching Parkes' processes and Worden's tasks by using musical excerpts from The Secret Garden (a Broadway musical). Appendix E, no. 1-4B, pp. 205-210.

[13]Reiterated from chapter 6: "Recollection is different from memory in that through our consciousness we can re-collect the images lodged in our memory. Through the process of recollection we can reformulate our images and reorder our past experiences. . . . Although the memory calls the impressions and images forth in the order in which they were experienced, the recall is not infallible. It is our ability to recollect that facilitates the process to a clearer recall of the sequence of events. This leads to a re-collection of memory."
James Andrew Hyde, "Story Theology and Family Systems Theory: Contributions to Pastoral Counseling With Families," Ph.D Dissertation, The Southern Baptist Theological Seminary, 1988, p. 89.

[14]Such as singing, playing an instrument, composing or arranging, participating in music through listening, etc.

heaven can deny the endings on earth.[15] Similarly, telling grieving parents that "God needed another angel" or that "God knows best" may provide little comfort or hope. If God is all-powerful, how is a child to interpret a parent's death? Is God a puppeteer? Does God take delight in illnesses, accidents, and violence--or, does God grieve with us when tragedy strikes? Mitchell and Anderson affirm,

> Some human suffering is forever a part of the mystery of God. . . .
> . . . . . .
> The question about God which grief raises is not God's power or goodness but God's faithfulness. . . . No amount of pain and suffering can separate us from the God who suffers with us.[16]

Psalm twenty-three's enduring, sustaining power rests partly in its image of God as a shepherd who is ***with*** us ***through*** the valley of the shadow of death. The last stanza of the hymn "O God, Our Help in Ages Past"[17] provides a sharp contrast of god-images. Though some versions petition God to be one's "guard while life shall last,"[18] other editions use the word "guide."[19] God does not guard us from all of life's

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[15]In contrast, the following hymn provides a balance of death's mystery and life's trust:

> *O Lord of life, where'er they be,*
> *Safe in thine own eternity,*
> *Our dead are living unto thee*
> *Alleluia! Alleluia! Alleluia!*
>
> *Thy word is true, thy ways are just;*
> *Above the requiem, "dust to dust,"*
> *Shall rise our psalm of grateful trust.*
> *Alleluia! Alleluia! Alleluia!*

"O Lord of Life, Where'er They Be," text by Frederick Lucian Hosmer (1888) and HEAVENLY COMPANY (melody) by M. Vulpius (1609), in Rejoice in the Lord, ed. by Erik Routley (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Company, 1985), no. 592, stanzas 1 and 3.

[16]Mitchell and Anderson, p. 170.

[17]Text by Isaac Watts, 1719 (based on Psalm 90); ST. ANNE (melody) attributed to William Croft, 1708; harmonized by W. H. Monk, 1861.

[18]For example, The Baptist Hymnal, (Nashville: Convention Press, 1991), no. 74.

[19]For example, The United Methodist Hymnal: Book of United Methodist Worship (Nashville: The United Methodist Publishing House, 1989), no. 117.

tragedies. God can guide us through any trial or tribulation, being "Emmanuel"--"God with us." The psalmist affirmed:

> *Where can I go from your Spirit?*
> *Where can I flee from Thy presence?*
> *If I go up to the heavens, you are there;*
> *if I make my bed in the depths, you are there.*[20]

Reflected in both musical selections and pastoral conversations, the remembering tasks alternate between "remembering"[21] (or "re-collecting") and "hoping."[22] "Hoping" is qualitatively different from "wishing."[23] Hope does not wish for life to return to what it was before the loss, nor does it jump over grief's struggles into an idealistic future. Hope provides assurance of God's presence for getting through grief's realities, pain, adjustments, and new beginnings.

Roles of Pastoral Caregivers

Pastoral caregivers, as noted for this study, can be traditional parish ministers and/or musicians, particularly church musicians. Gaston (a music therapist) notes, "Music and religion are often at their peak function when they are group activities."[24] Worship, the church's primary "group activity," traditionally includes music.[25]

In smaller settings, many pastors or chaplains are responsible for selecting congregational hymns and for enlisting solo or ensemble music. In larger settings, ministers of music, organist/choirmasters, choir directors, organists, etc. choose, prepare, and lead worship

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[20]Psalm 139:7-8, NIV.

[21]Ibid., p. 142.

[22]Ibid.

[23]Paul W. Pruyser, "Hope and Despair," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 532-534.

[24]E. Thayer Gaston, "Man and Music," in Music in Therapy, ed. E. Thayer Gaston (New York: The Macmillan Company, 1968), p. 23.

[25]Discussed at "Faciliting Sustaining Worship" in chapter 5, "Music As a Catalyst for Pastoral Care," p. 79-80.

music, while pastors (or other ministers)[26] lead non-musical liturgies. Ideally, all worship leaders recognize each others' gifts to minister, and prepare together as a team. Utilizing musically oriented interventions in either worship or other settings requires understanding the strengths and limitations of one's particular training and role. General distinctions are described for church musicians and pastoral counselors (including pastors and chaplains).

Church musicians. Typically, a church musician has regular, musically oriented interaction with groups of persons over extended periods of time.[27] When leading comprehensive music ministries, church musicians often work within complex networks of persons, including spouses, single persons, parents, children, teenagers, grandparents, extended family, and life-long friends. Losses (such as illness, a family death, divorce, moves, jobs, stressful relationships, etc.) intersect persons' interactions with their faith community. Being in a music group often provides emotional expression, supportive community, and spiritual nurture.

Froelich, a music therapist and church musician, describes church musicians' possibilites for adapting music therapy skills:

> "The applications are endless. The need is identified first and the musical experience is tailored to meet it. Ministers of music have many options to serve their congregations in similar ways."[28]

Interventions as described for this study specifically apply to facilitating persons' grief processes.

Uniquely, the church musician's musical language is a "gift, both creative and recreative, which draws on our ability to synthesize

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[26]"Other ministers" may also refer to additional parish ministers, such as associate pastors, ministers of education, ministers of youth, children, or senior adults (etc.).

[27]Such weekly interactions usually include weekly rehearsals, visible worship leadership, and additional congregational leadership--often for several years continuously.

[28]Mary Ann Froelich, "Music Therapy in the Church: An Introduction," Journal of Church Music, 29:3 (March 1987), p. 4.

discovery with memory."[29] Church music's encodings and retrievals[30] correspond with Gerkin's description of personal faith-stories: "The images and symbols that are used to tell the story come from the particular familial, cultural, and religious milieu of the person."[31] For example, Pacholski, a death educator, insightfully asks:

> Why do people choose what they choose . . . for the funeral of a loved one, or indeed for their own? . . . What do such choices say about us as a people? As individuals? What are the effects of the music, if any, upon the mourner? What results would a content analysis of hymn lyrics yield? Does funeral music become a part of the 'memory picture' promised by contemporary funeral practice, and thus materially affect grief work?[32]

Furthermore, Gerkin describes pastoral caregivers as "more than anything else, listeners to and interpreters of stories."[33] Church musicians--as worship leaders--inherently serve as "interpreters" of others' stories. Through sensitivity to others' musical selections and expressions, church musicians can become pastoral "listeners."

Church musicians' unique musical intervention strengths include their consistent interactions with congregational members and their artistic resources. They facilitate persons' musical expressions and interpretations at weekly rehearsals and worship, at liturgical sacraments and seasonal celebrations, at life's "marker-events" (baptisms, confirmations, weddings, funerals, etc.), congregational

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[29]Yehudi Menhuin and Curtis W. Davis, The Music of Man: Exploring the Miracle of Music and Its Influence Throughout the Ages (New York: Simon and Schuster, 1979), p. 1.

[30]Introduced at "Music's Encoding and Retrieval of Memories" (pp. 104-110) in chapter 7, "Music-Activated Memory."

[31]Charles Gerkin, The Living Human Document: Revisioning Pastoral Counseling in a Hermeneutical Mode (Nashville: Abingdon Press, 1984), p. 26.

[32]Richard A. Pacholski, "Death Themes in Music: Resources and Research Opportunities for Death Educators," Death Studies, X:3 (May 1986), p. 243.

[33]Gerkin, p. 26.

"commemorations"[34] (faith-community anniversaries, homecomings, etc.), and outreach ministries (hospital and nursing home visits, etc.).

A church musician is likely to sense what will or will not speak to a specific congregation, group, or individual. Typical church music training includes music's performance skills, educational foundations,[35] liturgical uses, theological meanings, and administrative tasks. He or she also senses what music can or cannot be "put together" with available resources and time.

Church musicians' intervention limitations include a lack of both clinical training in counseling and a consultive or supervisory system for accountability (as required for pastoral counselors). Appropriate boundaries between empowering versus overpowering another may be difficult to discern.[36] Handicaps from not having worked through one's own griefs can include (1) overinvolvement and overidentification[37] and/or (2) insulation and detachment, protecting oneself from pain.[38]

Pastoral counselors. For this discussion, "pastoral counselors" means ministers who are sought out specifically for verbal counsel--

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[34]Commemoration creates "community by recollecting the past and making it present by dramatic representation. Commemoration awakens certain ideas and sentiments which attach the present to the past or the individual to the group."
Pamela Couture, "Ritual and Pastoral Care," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 1089.

[35]Music education for various age-groups has addressed developmental needs and issues of adults, youth, children, preschoolers, and more recently of senior adults.

[36]C. Roy Woodruff, "Initiative and Intervention," Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 583.

[37]For further information, see Richard G. Bruehl, "Countertransference," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 239-241.

[38]David K. Switzer, The Minister As Crisis Counselor, rev. and enlarged (Nashville: Abingdon Press, 1986), p. 143.

pastors,[39] chaplains, and pastoral counselors. Patton describes the counseling process:

> . . . the pastor makes use of all he or she has learned about empathic listening and reflection of feelings. Equally important, however, is an active search for anything in what the person is sharing that captures the pastor's imagination, and using that symbol or story in his or her own mind as a new way of thinking about that person.[40]

Such an "active search" and/or "symbol" can include music. As demonstrated in later case study material, persons' favorite selections and/or responses to a musical example can richly capture the essence of one's personal story.

Interventions can be formal, such as structuring specific selections of music into a funeral service or sparking a group discussion (or individual conversation) by listening to a specific piece of music. Interventions can be informal, such as drawing from musical metaphors with counselees, encouraging a counselee to listen to specific music, or reminiscing with another through asking about relationships or events connected with their favorite music. Again, the purpose is not a "filler activity" (as some approach the use of music), but is an intentional use of music for the purpose of facilitating a person's grief processes.

Pastoral counselors' unique musical intervention strengths include (1) their accessibility and initiative[41] in reaching out to persons in crisis, (2) their training in theological meanings and behavioral counseling, and (3) their familiarity with using hymns in worship. Limitations may be their lack of musical resources beyond their own favorites and cultural tastes, unreceptivity to music's right-brain richness, and inexperience in knowing what can or cannot be "put

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[39]This may also include additional parish ministers, as identified in footnote 26, this chapter.

[40]Patton, p. 894.

[41]Woodruff explains: "A significant dimension to the historical and traditional role of the pastor is the access that the pastor has to the congregation. The pastor not only has the right to initiate encounters; he or she is expected to take such initiative and may be criticized when appropriate initiative is lacking." Woodruff, p. 583.

Sound is a mechanical wave that is produced when an object vibrates. The vibrating object causes the particles of the medium around it to vibrate. These particles then cause the particles next to them to vibrate. In this way, the sound wave travels through the medium. Sound waves are longitudinal waves, which means that the particles of the medium move parallel to the direction in which the wave travels.

Properties of Sound Waves

Sound waves have several properties that can be measured and described. These properties include:

- **Frequency:** The number of complete vibrations that occur in one second. Frequency is measured in hertz (Hz).
- **Wavelength:** The distance between two consecutive points in the wave that are in phase, such as two adjacent crests or two adjacent troughs.
- **Amplitude:** The maximum displacement of the particles of the medium from their rest position. Amplitude is related to the loudness of the sound.
- **Speed:** The speed at which the wave travels through the medium. The speed of sound depends on the properties of the medium, such as its temperature and density.

Frequency and Pitch

The frequency of a sound wave determines its pitch. High-frequency sounds are perceived as high-pitched, while low-frequency sounds are perceived as low-pitched. For example, a whistle produces a high-frequency sound wave, while a bass drum produces a low-frequency sound wave.

Amplitude and Loudness

The amplitude of a sound wave determines its loudness. Sounds with large amplitudes are perceived as loud, while sounds with small amplitudes are perceived as soft. The loudness of a sound is also affected by the distance between the source of the sound and the listener. As the distance increases, the amplitude of the sound wave decreases, and the sound becomes softer.

Speed of Sound

The speed of sound is the distance that a sound wave travels in one second. The speed of sound depends on the medium through which it travels. In general, sound travels faster in solids than in liquids, and faster in liquids than in gases. The speed of sound also depends on the temperature of the medium. In air, the speed of sound increases by about 0.6 m/s for every 1°C increase in temperature.

Applications of Sound

Sound has many practical applications in science, technology, and medicine. Some of these applications include:

- **Communication:** Sound is used for communication between people, animals, and machines. Speech, music, and other forms of communication all rely on sound waves.
- **Navigation:** Sound is used for navigation by animals such as bats and dolphins, which use echolocation to find their way and locate prey. Humans also use sound for navigation, such as when using sonar to map the ocean floor.
- **Medical imaging:** Ultrasound is a medical imaging technique that uses high-frequency sound waves to create images of the inside of the body. Ultrasound is used to examine a variety of organs and tissues, including the heart, liver, and kidneys.
- **Industrial applications:** Sound is used in a variety of industrial applications, such as cleaning, welding, and drilling. Ultrasonic cleaners use high-frequency sound waves to remove dirt and debris from objects. Ultrasonic welders use sound waves to join two pieces of metal together. Ultrasonic drills use sound waves to drill holes in hard materials.

Exercises

1. What is the frequency of a sound wave that has a wavelength of 0.5 m and a speed of 340 m/s?
2. What is the amplitude of a sound wave that has a loudness of 60 dB?
3. How does the speed of sound change as the temperature of the medium increases?
4. Describe one application of sound in medicine.
5. Explain how sonar is used to map the ocean floor.

together" with available musical resources. Reiterating handicaps identified for church musicians, not working through one's own griefs can create (1) a tangled web of overinvolvement and overidentification[42] with another's grief,[43] or (2) a detached, insulated stance toward those already isolated by grief's pain.

Criteria for Interventions

Memories retrievals are described[44] as being either "spontaneous" --"induced rather automatically by the stimulus itself,"[45] or "directed"--guided by task demands, such as a set aside time and place for remembering.[46] Spontaneous memories can seem to come from "nowhere." They can be intensely painful and overwhelming, producing responses of panic and fear.

In contrast, a musical intervention provides an intentional safe, trusting place[47] and relationship for directing memories toward a specific task (such as "accepting the reality of the loss," "working through to the pain . . . ," etc.). The person is not merely

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[42]For further information, see Bruehl, "Countertransference," p. 239-241.

[43]Switzer, p. 143. Additionally, Worden provides excellent materials for helping grief caregivers identify and work through their own griefs.
J. Wiliam Worden, "Chapter 8. The Counselor's Own Grief," in Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Company, 1991), pp. 133-140.

[44]"Spontaneous versus Directed Retrieval," p. 93 in chapter 6, "The Remembering Tasks of Grief."

[45]Larry L. Jacoby and Fergus I. M. Craik, "Effects of Elaboration of Processing at Encoding and Retrieval: Trace Distinctiveness and Recovery of Initial Context," in Levels of Processing in Human Memory, ed. Laird S. Cermak and Fergus I. M. Craik (Hillsdale, N. J.: Lawrence Erlbaum Associates, 1979), p. 7.

[46]Ibid.

[47]Lingerman notes, "It is important to experience your music privately--in the intimacy of your own home."
Hal A. Lingerman, The Healing Energies of Music (Wheaton, Ill: Theosophical Publishing House, 1983), p. 24. Catharsis needs a place of safety and trust. Similarly, a pastoral relationship and setting can provide a place of safety, trust, and sustaining presence while experiencing evocative music.

remembering, but is recollecting memories with a sense of directed purpose and meaning. Pain and fear may still be intense, but likely can be channeled into catharsis. Ornstein (pioneer researcher on right/left-brain modes) and Sobel describe such catharsis as "the reduction of the emotion in controlled circumstances."[48] Asserting the biological and emotional benefits of tears, they describe persons intentionally seeking out a "tearjerker movie" for instigating such catharsis.[49] From a more pastoral perspective, Bozarth affirms the relational power of crying in someone's presence:

> In deep pain or genuine sorrow, . . . you need a witness to your pain, a witness in the religious sense. You need someone to testify to the validity of your feelings, to acknowledge them and to say 'yes' to the good work you are doing in expressing them."[50]

A supportive relationship of trust is essential.

Following, specific principles and techniques are identified for implementing musically oriented interventions. (These were discerned by this researcher before implementing interventions in a unit of Clinical Pastoral Education, and were refined after evaluating case study materials.)

Intervention principles. The following principles provide conceptual foundations for implementing interventions.

1. **Exercise initiative within one's role.** One should ask, "Who am I to this person?"[51] Varying church musician roles can include relating to others as a music minister, music teacher, friend, distant acquaintance, colleague, community musician, etc. Furthermore, initiative needs to be consistent with one's training. For example, a church musician should not presume the role of a formal counselor. Neither should a pastor make complex decisions regarding music without consulting involved musicians.

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[48]Robert Ornstein and David S. Sobel, "The Brain as a Health Maintenance Organization," in The Healing Brain: A Scientific Reader, ed. by Robert Ornstein and Charles Swencionis (New York: The Guilford Press, 1990), p. 17.

[49]Ibid.

[50] Alla Renée Bozarth, A Journey through Grief (Minneapolis: CompCare Publishers, 1990), p. 16.

[51]Wayne E. Oates, The Christian Pastor, 3rd ed., rev., (Philadelphia: The Westminster Press, 1982), p. 179.

2. **Identify with the person one's loss(es) and possible process/task of grief.** Simply affirming the presence of a loss can permit persons to attend to their grief. Still, another's privacy and confidentiality must be respected. For example, a group choir rehearsal may or may not be an appropriate setting for acknowledging an individual's specific loss. Grieving persons often feel judged and evaluated by others.[52] One's vulnerability needs to be balanced with the trust toward and support from others' present. Provide opportunities for persons to identify their own losses and needs. Balance "confronting" with "sustaining." Balance educative "informing" with reflective "guiding."

3. **Respect another's defenses and timetable.**[53] Listen, listen, listen. Do not impose the caregiver's "grief task agenda" and timetable onto the grieving person. Authentic care is empowering, not overpowering. Personal consent is all important; otherwise, manipulation occurs.[54] Remember that each person's grief experience is unique. Grant personal ownership. Theologically and pastorally, persons need freedom to express or withhold emotions and thoughts.[55] With intensely evocative music, persons need freedom to leave (as in worship services or group discussions), or to turn the music off[56] (as when individually using tape recorded music).

4. **Empower persons actively to recollect their memories.** Continually remembering an event or person can keep one tied to the past. However, re-collecting one's memories means re-gathering and re-ordering them in the context of present life events and relationships. Allow one's memories to take on different roles through the grief process. Encourage one's response to the "fixed past"[57] to be "creative, liberating, and redemptive."[58]

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[52]John W. James and Frank Cherry, The Grief Recovery Handbook: A Step-by-Step Program for Moving Beyond Loss (New York: Harper & Row, 1988), p. 170.

[53]Bozarth counsels grieving persons: "Be sensitive to your own timing. Don't push youself ahead of your process and don't let others push you because they are uncomfortable with your grief." Bozarth, p. 23.

[54]Wayne E. Oates, "The Psychology of Worship," The Church Musician, 17:12 (Dec. 1966), p. 9.

[55]Mitchell and Anderson, p. 166.

[56]Ruth Bright, Music in Geriatric Care (Sydney, Australia: Halstead Press, 1972), p. 84.

[57]Charles S. Milligan, "Time/Time Sense," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 1277.

[58]Ibid.

5. **Respect another's musical tastes and selections.**[59] The person's tastes should not be derided.[60] When using music for therapeutic purposes, standards of good and bad music need to be judged primarily by functional, not aesthetic values. Be open to learning the extra-musical associations and meanings behind another's choice. McClellan asserts: "Condemnation of music categories and styles is counter-productive and limiting. Rather, let us seek the best examples of every type of music, for they are all valuable resources."[61]

6. **Select music that is congruent with or complementary to the person's encoded musical understandings.** Musically and pastorally, meet persons on their own ground. New musical territory can be explored, but only after a relational, musical alliance has been formed. If personal knowledge of the person(s) is weak, select pieces that (1) can inform and (2) are complementary to the probable setting.

7. **Seek whole-truths, not mere sentimentality.** Mitchell and Anderson describe sentimentality as being "the exaltation of one emotional aspect of a memory at the expense of the others."[62] Music's affective associations can over-sentimentalize a memory.[63] Do not avoid music's affective associations, for they can be intensely cathartic. However, do explore them by balancing "sustaining" (affirming the presence and meanings of affective associations) with "confronting" (exploring their places within larger truths). Actually, these can be catalysts for asking "What do you miss?," alongside "What don't you miss?"[64] Again, grieving also involves moments of relief that the loss occurred.[65]

8. **Maintain one's ministry to the gathered faith community.** When selections must be made for liturgical services--particularly

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[59]Bright notes, "We each have our tastes and preferences in music and no one piece yet composed will suit everybody, . . ." Bright, p. 83.

[60]George Ainlay, "The Place of Music in Military Hospitals," in Music and Medicine, ed. by Dorothy M. Schullian and Max Schoen, Essay Index Reprint Series (Freeport, N.Y.: Books for Libraries Press, reprinted 1971, originally copyrighted 1948), p. 327.

[61]Randall McClellan, The Healing Forces of Music: History, Theory and Practice (Amity, N.Y.: Amity House, 1988), p. 151.

[62]Mitchell and Anderson, p. 143

[63]Hustad identifies four symptoms of sentimentality in a church music's program. They are: "(1) A tendency to over-use certain favorite music. (2) A lack of relationship between the music and the rest of the service in which it appears. (3) The failure to sing 'up to' the full theology and experience of the church. (4) Resistance to new music selections, as well as to new forms of music."
Donald P. Hustad, Jubilate! Church Music in the Evangelical Tradition (Carol Stream, Ill.: Hope Publishing Company, 1981), pp. 19-20.

[64]Worden, p. 44.

[65]Ruth Bright, Practical Planning in Music Therapy for the Aged (New York: Musicgraphics, 1981), p. 35.

funerals--maintain worship integrity for the gathered community. For example, a requested hymn or song may be theologically and/or musically poor. Rather than using it as a congregational hymn of expression, it can be used as a reminiscence. A soloist can introduce it with the person's (or family's) extra-musical associations, which often reflect the person's faith-journey or faith-community. A "secular" or non-church request may not be appropriate at a funeral service of worship, but can be affirmed, and meaningfully used at another gathering before or after the funeral. Again, the stories behind favorite music associated with the loss can assist one's movement through the remembering tasks of grief.

9. **Follow-up the intervention with continued care.** Be attentive to concerns or issues that emerged during the intervention. The person(s) may feel more trusting or more cautious with the caregiver. Reinforce positive results, learn from negative ones.

10. **Attend to and learn from one's own griefs.** Examine one's own grief journeys.[66] Acknowledge unresolved griefs. Compare and contrast one's own experiences with others' rather than assuming or imposing similarities. Be cautious of excessive overinvolvement, overidentification, or detachment.

Musical techniques. The following techniques provide concrete means for implementing interventions.

1. **Provide opportunity for musical expression** of the grieving person(s)'s feelings and thoughts--through singing (with a choir, congregation, or privately), playing an instrument (with a musical group, for a specific occasion, for oneself), or listening to music (with others, by oneself).

2. **Spark a reminiscence[67] or re-collection[68] of memories** by exploring one's associations to a particular piece of music.

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[66]Worden provides reflective questions for caregivers, pp. 136-137. Selected examples include:
(1) The first death I can remember was the death of ___; (3) The feelings I remember I had at the time were ___; (6) The thing I most remember about that experience is___; (9) The most difficult death for me was ___; (10) It was difficult because ___; (11) Of the important people in my life who are now living, the most difficult death for me would be the death of ___; (13) My primary style of coping with loss is ___; (15) It is appropriate for me to share my own experiences of grief with a client when ___.

[67]Therapeutic values for reminiscing (specifically with the elderly) include providing catharsis, valuing one's sense of identity, improving self-esteem, possibly reducing death anxiety, assisting in dealing with depression, leading to social interaction and alertness, and living in today.
Randy Georgemiller, "Reminiscence Therapy," Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), pp. 1070-1071.

[68]Footnote 13 of this chapter defines "re-collection."

3. **Create a "musical scrapbook,"**[69] reminiscing or re-collecting memories by using live music, one's collections of music (printed music, recordings, tapes, etc.), and/or finding music from a person's specific period of life.

4. **Educate others about grief,** using process/task related musical examples.

5. **Foster community by creating "commemorative rites."**[70] Recollect the past and make it present[71] through music and drama. Commemoration can awaken "certain ideas and sentiments which attach the present to the past or the individual to the group."[72] Traditionally, church musicians already create these with Christmas, Holy Week, Easter, and other dramatic representations. Stories of a specific community, event, person, etc. can also be commemorated, particularly at community anniversaries, times of crisis,[73] and times for moving on into a new beginning.[74]

6. **Utilize musical metaphors** in worship, rehearsal, musical performance, guided imagery, or pastoral conversations. For example, Droege (a theology professor) utilizes psalm and hymn images in guided grief imagery.[75]

7. **Write new words or create musical variations** to familiar music,[76] thus reframing an earlier memory.

8. **Write and use a congregational litany or service,** alternating a musical theme with congregational readings or reminisces. A pre-existing model is the "psalter" in The United Methodist Hymnal (1989).[77] It intersperses familiar hymn incipits (beginning phrases) with psalm readings. For example,[78] *"My God, my God, why have you forsaken me . . ."* (Psalm 22:1-18, 25-31) is responsively paired with *"O sacred Head, now wounded,*

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[69]Bright, Practical Planning in Music Therapy for the Aged, pp. 39-40.

[70]Couture, p. 1089.

[71]Ibid.

[72]Ibid.

[73]Sample resources include Brian Wren's hymns at Appendix C.

[74]See "Is This A Day of New Beginnings?" by Brian Wren, Appendix C.

[75]Thomas A. Droege, Guided Grief Imagery: A Resource for Grief Ministry and Death Education (New York: Paulist Press, 1987), pp. 56-62, 86-105.

[76]Marian D. Palmer, "Music Therapy in a Comprehensive Program of Treatment and Rehabilitation for the Geriatric Resident," Journal of Music Therapy, XIV:4 (Winter 1977), p. 195.

[77]The United Methodist Hymnal, pp. 735-862.

[78]Ibid., pp. 752-753.

with grief and shame weighed down."[79] Another example is a Thanksgiving service[80] attended by this researcher. Inviting spontaneous, personal reflections by congregational participants, the service was structured and introduced with stanzas from "For the Beauty of the Earth"[81] (re. nature, human relationships, and God).

9. **Pair music with photographs,** VCR tapes, paintings, or other visual images to enhance particular emotional responses.[82] Balance roles as both "listener" and "interpreter."[83] When serving as a "listener," allow the person(s) to select the musical/visual pairings, thus guiding (rather than manipulating) another's internal processes. When serving as a grief "interpreter" (as in creating commemorative rites), the caregivers' initiative in pairing musical/visual images is greater.

10. **Use background music** to stimulate verbal interaction,[84] when it is appropriate to the setting (gathering persons for a rehearsal or seminar, stimulating small group dialogue, etc.). Select music that is (a) associated with the topic or task, and (b) compatible with the group's musical vocabulary.

11. **Re-hear** a specific piece of music that evoked an earlier catharsis. "Tune in" to the contrasts between one's memories, thoughts, and feelings that had been evoked, and are currently present. Remember not only the loss, but also one's own grief journey. By re-hearing and remembering, one is relocating the earlier attachment to the loss. Celebrate one's passage from grief's "mourning" to "morning"!

12. **Use Guided Imagery in Music (GIM)**[85] to retrieve deep encodings and re-collect meanings.

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[79]Anonymous text, translated by Paul Gerhardt and James W. Alexander; melody by Hans L. Hassler, The United Methodist Hymnal, pp. 752-753.

[80]Highland Baptist Church, Louisville, Kentucky; Thanksgiving Day 1991.

[81]Text by Folliot S. Pierpoint, 1864. DIX, by Conrad Kocher, 1838; arr. by W. H. Monk, 1861; to be found in most hymnals, for example, The Worshiping Church: A Hymnal (Carol Stream, Ill.: Hope Publishing Co., 1990), no. 353.

[82]Valerie N. Stratton and Annette Zalanowski, "The Effects of Music and Paintings on Mood," Journal of Music Therapy, XXVII:1 (Spring 1990), pp. 30-41.

[83]Gerkin, p. 26.

[84]Valerie N. Stratton and Annette Zalanowski, "The Effect of Background Music on Verbal Interaction in Groups," Journal of Music Therapy, XXI:1 (Spring 1984), p. 24.

[85]Helen Lindquist Bonny, "Sound as Symbol: Guided Imagery and Music in Clinical Practice," Music Therapy Perspectives, 6 (1989), pp. 7-10. Requires advanced training in music therapy and Bonny's techniques.

Interventions Within Grief's Remembering Tasks

Musically oriented interventions have been described by pastoral considerations, pastoral caregiver roles, and criteria (intervention principles and musical techniques). Grief's "remembering tasks" have been described at pp. 26-34[86] and 94-103.[87] The following correlations of musical interventions within grief's remembering tasks complete this hypothesis's background material. Illustrating this study's hypothesis and capsulizing its research procedures, the "Catalyst Moments" chart is presented again at this chapter's summary.

Review of Grief's Remembering Tasks

The "remembering tasks" describe the target roles of memories at each grief process and corresponding task: (1) accepting the reality of the loss, (2) working through to the pain of grief, (3) adjusting to an environment in which the deceased [loss] is missing, and (4) emotionally relocating the loss and moving on with life. The tasks' linear progression can be loosely compared to literal **seasons**: **fall** (the broken attachment, visible reminders strewn everywhere), **winter** (cold, dark, seemingly never-ending), **spring** (having to clear away the dead debris, having to "sow" while still in tears,[88] less cold and dark, buds of hope and thanksgiving), and **summer** (fruition of spring's sowing, new investments of self firmly rooted even though they, too, will eventually change color and "fall").[89]

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[86]"Processes and Tasks" in chapter 2, "Grief Recovery."

[87]"Remembering Elements of Grief's Processes and Tasks" in chapter 6, "The Remembering Tasks of Grief."

[88]Alludes to "Those who sow in tears will reap with songs of joy." Psalm 126:5, NIV.

[89]Just as many musical texts and/or titles refer to "grief" (as surveyed in chapter 3), much music speaks of or programmatically portrays a season. A prime example is the well-known The Four Seasons by Antonio Vivaldi, violin concertos with string accompaniment, first published in 1725. Its four movements portray "Spring," "Summer," "Autumn," and "Winter." Many recordings exist. For example: Antonio Vivaldi, Le Quattro Stagioni (The Four Seasons), Simon Standage, violinist, The English Consort on period instruments, Trevor Pinnock, conductor (Archiv Produktion, 400 045-2, 1982), compact disc.

Bibliography, Bibliographic Essay, and Bibliographic Index

Bibliography entries are typically arranged alphabetically by author's last name, with each entry beginning at the left margin and subsequent lines indented. Entries may include multiple authors, edited volumes, translations, and publication information such as publisher and year. Some bibliographies annotate each entry briefly.

Bibliographic Essays

A bibliographic essay is a guide to the literature on a topic, discussing the most important works in narrative form rather than simply listing them. Bibliographic essays may appear as standalone publications or as sections within books.

Bibliographic Indexes

A bibliographic index is a finding aid that lists bibliographies by subject, author, or other access points. Indexes may cover bibliographies published in books, journals, or both.

The unpredictable, **spontaneous** qualities of grief's remembering tasks prevent a strict, rigid adherence to achieving grief's "stages." Within a given day, a grieving person may be "moving on" (task four), and then experience a shocking, fresh reminder that requires "accepting the reality of the loss" (task one) at a new dimension. This person has not regressed, but is experiencing the loss within a new, present moment.

Viewing the remembering tasks within a seasonal framework[90] can also depict a person's spontaneous fluctuations--such as a grieving person's sudden "storms," "cold fronts," "heatwaves," "bright sunshine" breaking through the "clouds," and daily temperate/barometric "highs and lows." Making the transition from one season to another can be smooth, or can resemble an unsettling "tornado" or "hurricane." The following descriptions provide guidelines for facilitating grief recovery within a person's changing seasons.[91]

Intervention Correlations Within the Remembering Tasks

As mentioned earlier, many different losses and grief processes exist among any gathered group of persons. Musical interventions can be implemented for groups of persons with differing losses, and at different tasks. Simply, shared musical expressions and/or sparked

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In a New Age musical style and video format, Windham Hill's Seasons vividly interprets the changing seasons with "Water's Path" (spring's melting snows), "Western Light" (summer), "Autumn Portrait," and "Winter." Seasons: Windham Hill Video Sampler, produced by Dann Moss in association with Laserdisc Corporation and Windham Hill Productions Inc. (Hollywood: Paramount Pictures Corp., 1987), VHS 12535.

Similarly, selected hymns (sung in a folk style) pair with nature scenes to create Seasons of Healing: Winter into Spring. This videotape is designed "to reduce stress, renew [the] spirit, and nurture hope." Seasons of Healing: Winter into Spring, sung by Darryl Adams (Louisville: New Voices Productions, 1991).

[90]While literal seasons have predictable time constraints of approximately three months each, this "seasonal" metaphor does not imply time constraints for beginnings, endings, or movements through individual grief processes.

[91]"For everything there is a season, . . . a time to be born, and a time to die; . . . a time to weep, and a time to laugh; a time to mourn, and a time to dance." Ecclesiastes 3:1a, 2a, 4, RSV.

conversations can sustain, confront, guide, inform, heal, or reconcile. However, the following descriptions are strategically targeted for specific, identifiable tasks. This chapter's earlier descriptions continue to apply--such as pastoral considerations, pastoral roles, and criteria (principles and techniques). Additionally, specific remembering tasks help the caregiver discern a musical intervention's **timing** (answering "when?"), **selection** ("what?"), and **use** ("how?"). Worden asserts:

> With any techniques, timing is essential! It is crucial that the therapist know how to time the interventions. Affect encouraged before a patient is ready will not be forthcoming. Ill-timed interpretations will fall on the floor. Training people to time . . . interventions is always difficult. The best I can do is reiterate that timing is extremely important because of the sensitive nature of the material and the time-limited nature of the contract.[92]

Selection of musical materials--as previously examined--must be congruent with or compatible to the person(s)'s musical language. Additionally, specific remembering tasks can aid in selecting music to be used. Is it time[93] to acknowledge the loss and provide support, to cathartically remember the loss, to adjust without the loss, or to remember and move on? Is the pastoral intention to sustain, confront, guide, inform, heal, or reconcile? Is the context for a community or individual?[94] Is the context liturgical?[95]

Use of musical materials is also connected with the intervention's context (such as a funeral, worship service, rehearsal, music lesson, counseling session, group discussion, or nursing home visit). Is the musical selection to be sung or played by the grieving person(s), sung by a choir, played by an instrumentalist, listened to from a tape recorder, or simply recalled from one's memory? Uses of

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[92]Worden, p. 89.

[93]Note principle no. 3 on p. 132: "Respect another's defenses and timetable."

[94]This factor influences the general or specific nature of a selection.

[95]This factor (or location) significantly influences selection of "church" or "non-church" forms.

music have been outlined under "Techniques." However, specific remembering tasks aid in deciding whether to provide an opportunity to express oneself by singing or playing an instrument, to spark a reminiscence, to educate, to foster community, to create a musical scrapbook, to write new words, or to re-hear earlier music.

Accepting the reality of the loss. Intervention timing is provided in ritual observances such as funerals, memorial services, goodbye gatherings (such as when someone moves or retires), and community gatherings after a crisis (such as prayer services, a vigil following a community tragedy, etc.). Typically, music is used at these rituals for meditation, comfort, remembrance, community expression, or for interpreting the crisis event within a context of faith.

Selecting music with the grieving person(s) can initiate reminiscing. Speaking of the attachment in past terminology confronts the reality of the loss. Recognizing associations with a piece of music can validate the person's attachment by capturing a significant meaning.[96] Participating in music can foster a sense of community support.[97]

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[96]For example: My paternal grandfather died when I was eleven years old. I vividly remember my dad helping with his father's funeral arrangements: "Can we use 'When the Roll Is Called Up Yonder'? That was Daddy's favorite." They did. Twenty years later at my dad's sixty-fifth birthday celebration, I recognized another meaning through that tune (which went against my "classical" musical tastes). Through the years my dad has laughed and accurately said he can't "carry a tune in a bucket." However, he does have a distinctive whistle--one little fragment that I've heard since I was a child, but never recognized as belonging with any words. What is the tune? It is the first phrase of "When the Roll Is Called Up Yonder." I never made the connection until hearing that familiar whistle at the birthday celebration. Somewhere and sometime (probably when doing farm chores together), my dad and his dad shared that melody. Words may or may not have been important. Through my growing years, that whistle fragment was always a warm symbol of my dad's presence, cheerful nature, and enjoyment at repairing or building something around the house. Theologically, its encoded meanings for me are less about "a roll up yonder" and more about my parents' nurturing care.

[97]For further discussion, refer to "Intervention Principles" nos. 7 and 8: "Seek whole-truths, not mere sentimentality" and "Maintain one's ministry to the gathered community." This chapter, p. 133.

Particularly when the loss involves a death, several theological themes intended to comfort can actually impede grief. While "resurrection" and "victory over death" are significant themes of Christian faith, emphasizing them "at the expense of an emphasis on ending"[98] can encourage a denial that an ending has occurred.[99] Mitchell and Anderson caution, "liturgy and preaching may focus on victory in ways that discourage the sadness necessary for successful grieving."[100] Furthermore, liturgies, music, and homilies need to undergird grieving persons in a personalized manner, while guarding against over-sentimentalization of the deceased.[101] Westerhoff and Willimon (pastoral counselors) maintain:

> The liturgical planners and leaders . . . must struggle to provide guidelines for a Christian funeral without restricting the service of death and burial to the point that the family and friends are unable to do what they need . . . in order to move through this crisis.[102]

Pastoral caregivers need to select music that reflects the life of the person and the mourners gathered, not music that merely fits a prescribed, rigid format. For example, when writing the German Requiem[103] (though not specifically for a funeral), Johannes Brahms "worked as a weaver."[104] He used a familiar form (the requiem mass), discarded some foreign elements (Latin texts and the Protestant lectionary[105]), selected relevant texts (from the Bible and Apocrypha),

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[98]Mitchell and Anderson, p. 141.

[99]Ibid.

[100]Ibid., p. 142.

[101]John H. Westerhoff III and William H. Willimon, Liturgy and Learning Through the Life Cycle (Minneapolis: The Seabury Press, 1980), p. 174.

[102]Ibid., p. 175.

[103]Johannes Brahms, German Requiem, in full score, ed. Eusebius Mandyczewski, from the Breitkopf and Härtel Complete Works Edition (New York: Dover Publications, 1987).

[104]Paul S. Minear, Death Set to Music: Masterworks by Bach, Brahms, Penderecki, Bernstein (Atlanta: John Knox Press, 1987), p. 66.

[105]Ibid.

presented them in a culturally familiar musical style (German Romanticism), and freshly interpreted "the many forms of mortality encountered throughout life."[106] Furthermore, Brahms' selections shifted attention from the unknown judgment of the dead[107] to the existing grief[108] and hope[109] of those living. Likewise, weaving in appropriate, familiar music can transform a funeral (or other ritual) from being a detached, impersonal procedure to being an intimate, personalized interpretation of the ending. Already, most liturgical service books provide wide latitude for supplementing and adapting a funeral service to its particular context.[110] Some service books suggest music that correlates with the liturgies of that particular book.[111]

Funeral music can celebrate the life of the deceased and express the grief of gathered loved ones. Using a "strong,"[112] familiar hymn of celebration--such as "Now Thank We All Our God"[113] or "O God, Our Help in

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[106]Ibid., p. 67.

[107]As observed in the requiem's "Dies Irae." See chapter 3, "Dies Irae," p. 41.

[108]As with *"Blessed are they that mourn, for they shall be comforted."* From Movement 1 (opening phrase), and Matthew 5:4.

[109]As with *"We shall not all sleep, but we shall all be changed, ..."* From Movement 6, and I Cor. 15:51.

[110]Westerhoff and Willimon, p. 174.

[111]For example, a recent Presbyterian liturgical resource for funerals provides excellent lists of hymns (arranged by liturgical seasons), psalms, classical organ repertoire, classical anthems, and vocal solos.
The Funeral: A Service of Witness to the Resurrection, Supplemental Liturgical Resource 4, prepared by The Office of Worship for the Presbyterian Church (U.S.A.) and Cumberland Presbyterian Church (Philadelphia: The Westminster Press, 1986), pp. 87-93. However, many of these selections would not be known in contexts of more evangelical, gospel music traditions.

[112]A rare pastoral care reference to the use of hymns is given by Willimon, regarding singing a "strong" hymn at a funeral.
William H. Willimon, Worship as Pastoral Care (Nashville: Abingdon Press, 1979), p. 116.

[113]"Now Thank We All Our God," text by Martin Rinkart, 1663, trans. by Catherine Winkworth, 1858; NUN DANKET ALLE GOTT by Johann Crüger, 1647. Found in many hymnals, for example:
(1) Maintaining its original, "Geneva-like" rhythms, Lutheran Worship (St. Louis: Concordia Publishing House, 1982), no. 443.

Ages Past"[114]--can both sustain and confront. The hymn can both (1) facilitate expressions of thanksgiving for the life and remembrances of God's past faithfulness, and (2) simultaneously open a fresh realization that the loved one (who also used to sing this with the gathered community) is now gone. Similarly, a hymn's first line can be sung responsively as congregational members share brief statements of thanksgiving for the life of the deceased. The music and its former associations are retrieved into a context of contrasts: the past **with** the attachment, the present **without** the attachment, and the **"forever different" future** that is unknown.

Working through to the pain of grief. As observed in chapter 3, music is well-acquanted with grief's pain. During one's time of longing and searching for the loss, grief's pain can span the artist's palette of sorrow, comfort, anger, thankfulness, loneliness, fear, courage, relief, and guilt. Music tends to evoke persons' pain when a musical tracer[115] retrieves a memory that (1) resembles the composer's and/or performer's expression,[116] (2) contrasts the earlier attachment with the present loss, or (3) associates the current loss with another, earlier, unresolved loss.

Working through these feelings is not accomplished in one cathartic cry, but rather transpires through countless, cathartic moments. Such a moment can be musically inspired by singing, playing an instrument, composing or arranging music, listening to music, or

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(2) Using later chorale-like harmonies and rhythms, adapted by Felix Mendelssohn in 1840, The Presbyterian Hymnal: Hymns Psalms, and Spiritual Songs (Louisville: Westminster/John Knox Press, 1990), no. 555.

[114]Words by Isaac Watts, 1719 (based on Psalm 90); ST. ANNE attribtuted to William Croft, 1708, harmonized by W. H. Monk, 1861. For example, The Presbyterian Hymnal (1990 ed.), no. 210.

[115]A "tracer," as used on p. 90 (chapter 6, "The Remembering Tasks of Grief), is the stimulus that searches through encoded memories and retrieves the memory.

[116]Deryck Cooke, The Language of Music (New York: Oxford University Press, 1959), p. 208.

reminiscing through music in one's own mind and emotions. One's fleeting, spontaneous retrieval of a tune and/or text (such as humming, whistling, or singing) can carry extra-musical associations, rich meanings, and intense emotions. Encouraging others to "tune in" to their own music can empower them to direct, experience, and learn from their musical memories. Pastoral guiding can be set in motion.

Pain--which includes emotional, physical, and behavioral responses[117]--can be experienced in relation with oneself, the loss, other persons or events, or God. Parkes notes that God "came in for a lot of angry criticism"[118] because of being "seen as having power over life and death."[119] Psalm texts can facilitate expressing anger at God: "Why have you rejected us forever, O God? Why does your anger smolder against the sheep of your pasture?"[120] Anger needs to be acknowledged. It can be constructively released--physically and emotionally--when one energetically plays an instrument, or listens to percussive music[121] while vigorously walking (via Walkman technology), exercising, or using expressive therapy techniques. Similarly, sadness, fear, and other emotions can be acknowledged and expressed. Musical content can match

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[117]Worden, p. 13.

[118]Colin M. Parkes, Bereavement: Studies of Grief in Adult Life, 2nd American ed. (Madison, Conn.: International Universities Press, 1987), p. 100.

[119]Ibid.

[120]Psalm 74:1, NIV.

[121]"Percussive" relates to intense, driving rhythms. Classical music examples can include Beethoven's Symphony No. 5, Movement 1; Stravinsky's Rite of Spring, or Bartók's Piano Concerto No. 1. Contemporary popular examples are rampant in heavy metal and rap genres.

Ludwig van Beethoven, Symphony No. 5, on Arturo Toscanini Memorial Vol. IV from the famous 1939 Beethoven cycle, Arturo Toscanini, conductor, NBC Symphony Orchestra (Relief CR 1871, 1987), compact disc.

Igor Stravinsky, Rite of Spring, on Le Sacre du Printemps, Orchestre symphonique de Montréal, Charles Dutoit, conductor (Decca Records 414 202-2), compact disc.

Béla Bartók, Piano Concerto No. 1, on Bartók: The Works for Piano and Orchestra, Zoltán Kocsis, pianist, Budapest Festival Orchestra, Iván Fischer, conductor (Philips Classics 416 831-2), compact disc no. 1, tracks 1-3.

one's emotion, and can move toward another emotion (such as expressing sadness, or feeling comfort).[122]

Pastoral caregivers must be sensitive to grieving persons' **inhibitory** and **facilitative tendencies**.[123] When someone is resistant (inhibited) toward a piece of music that is associated with the loss, their inner defenses may be protecting them from intense pain. Some persons withdraw from their faith community in times of loss in order to "tend" to their wounds. When attending worship services (often in the same building as the funeral), music--particularly--can be confrontive. The congregation is participating together, but the former spouse (or deceased person) is gone. Musical texts and moods of praise can conflict with the person's present experience. Grief's "pangs"[124] can feel overwhelming, particularly when in a crowd. Simply respecting a person's conflict and need to "pull away" can provide **affirmation**, rather than **alienation**. Intentionally setting a time and place to experience music with another person can provide safety, support, catharsis, and initial healing. Furthermore, the music is selected more specifically according to the individual's preferences, needs, and timetable. One's earlier inhibitory tendencies can become facilitative, clearing a path for experiencing one's pain.

Similarly, music at holidays, birthdays, anniversaries, weddings, and other "marker-events" can trigger what Oates calls "stabbing pain and selective memory,"[125] when one "get[s] along quite well until a fresh reminder . . . re-presents the issue."[126] Music can spontaneously retrieve otherwise set aside feelings, thoughts, and

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[122]See discussion of Hevner's "Mood Wheel" at p. 111 of this study.

[123]Parkes, p. 90. Described in this study, p. 92.

[124]Parkes' term, p. 60.

[125]Wayne E. Oates, Anxiety in Christian Experience (Philadelphia: The Westminster Press, 1955), p. 54.

[126]Oates, Your Particular Grief, p. 19.

images. Even if one is successfully "moving on with life" (task four), "working through to the pain of grief" (task two) is encountered anew. Setting aside a time and place for playing or listening to music before the anticipated event can provide support for confronting the music's evocative powers, experiencing one's pain, and reconciling oneself with the previously alienating event.

Adjusting to an environment in which the loss is missing. "Adjusting" requires attending to today and letting the past become "the past." One gradually stops searching for the actual attachment and begins searching through its memories. Often becoming stuck in a sense of "disorganization and despair,"[127] one's former ways of living no longer work. Photographs, clothes, and other reminders of the loss are sorted through--or "recollected." Some are saved, some are thrown away, and others are set aside. Music can aid this process, either as informal background music while actually cleaning out,[128] as a project of pairing music with home movies,[129] or as a therapeutic method for retrieving and sorting through less visible memories.

Reminiscing--as aided by music--can help persons gather memories, recognize associated meanings, and reorder interpretations for the present. Music's catalytic properties for pastoral care have been amply described. Milligan notes: "One of the important contributions of pastoral counseling is the attempt to engender . . . a hopeful adjustment in the face of inexorable, delimiting circumstances . . . ."[130] Musically oriented reminiscing engages both cognition and emotion. Paradoxes can be explored between despair and hope, the past and the present, and between sentimentalization and reality.

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[127]Parkes' description, p. 27.

[128]See technique no. 10, this chapter, p. 136.

[129]See technique no. 9, this chapter, p. 136.

[130]Milligan, p. 1278.

"Antiphon," by ....

"Open Secrets," by Ruth Rendell, p. 136

"Love Affairs," by Ian Rankin, p. 139

"Love Affairs of the Rich and Famous," by Ian Rankin, p. 142

"Love Affairs of the Rich and Famous," by Ian Rankin, p. 145

"Love Affairs of the Rich and Famous," by Ian Rankin, p. 148

"Love Affairs of the Rich and Famous," by Ian Rankin, p. 151

The past is reinterpreted in light of the present. Adjustments may require confronting stuck patterns. The future may seem hopeless; options may look dim. Whereas task two's catharsis released vulnerable emotions, task three's reminiscing adds cognitive insight and understanding. Rowatt describes confrontation's goal as being "total reconciliation and healing":[131]

> Ultimately the confrontation should be such that persons feel they have encountered a truth larger than themselves and the individual with whom they speak. The truth of confrontation produces hope when shared in the context of love.[132]

Although confronting grief most likely will be with pastoral counselors, church musicians can be alert to subtle musical confrontations. This researcher has observed that many persons' extreme resistance to new music[133] often has little cognitive reasoning against the new, but has great emotional attachments with the former. Replacing a sentimentalized piece of music can mean replacing--or losing--whatever the music was associated with and now symbolically represents (one's parents, a specific time in one's life, a former mentor, etc.). Musicians can pastorally guide, confront, and inform by affirming others' past attachments, confronting changes that have occurred, and educating others about the value of the new. Eventually, some adjustments can be made through community reconciliation (musically participating together) and personal healing (individuals dealing with one more element of their loss). Again, "therapeutic" means "change" and "healing."

Emotionally relocating the loss and moving on with life. Reiterating Worden's fourth task, this role of remembering is

> . . . not to help the bereaved give up their relationship with the deceased, but to help them find an appropriate place for the dead in

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[131]G. Wade Rowatt, Jr., Pastoral Care With Adolescents in Crisis (Louisville: Westminster/John Knox Press, 1989), p. 25

[132]Ibid.

[133]For example, new hymns, anthems, or musical settings that replace, contrast with, or question the value of former selections.

Bartholomew, Robert E. "Erich Von Daniken and the Ancient Astronauts: A Study in Pseudoscientific Belief." *Skeptical Inquirer* 18 (Winter 1993): 166-173.

Bartholomew, Robert E. "Erich Von Daniken: Deceiver or Fabulist?" *Skeptical Inquirer* 19 (Spring 1995): 214-222.

Bartholomew, Robert E. "Erich Von Daniken's Contributions to Ufology." *Journal of Scientific Exploration* 9 (1995): 1-15.

Bartholomew, Robert E. "Erich Von Daniken's Contributions to Ufology." *Journal of Scientific Exploration* 9 (1995): 1-15.

> their emotional lives--a place that will enable them to go on living effectively in the world.

Additionally, he astutely observes:

> The fourth task is hindered by holding on to the past attachment rather than going on and forming new ones. Some people make a pact with themselves never to love again. The popular song market is replete with this theme, which gives it a validity it does not deserve.[134]

Excerpts from a recent music video[135] illustrate this:

I will be walking one day
Down the street far away
And see your face in a crowd,
And smile.
Knowing how you made me laugh
Hearing sweet echoes of you from the past,
I will remember you.
. . . . . .
Though it's hard to remember, darlin'
I will be holding you
I'll still be holding you
I will remember you.
. . . . . .
And yet the memory is strong,
One word we never could learn
"Goodbye."
True love is frozen in time
I'll be your champion
And you will be mine.

The first excerpt describes a spontaneous retrieval that results not in a "searching pang," but an "emotional relocation": now, I "smile." However, the second and third excerpts are stuck, "frozen in time." This song realistically portrays many grief experiences: seeing the other in a crowd, remembering vividly and faintly, holding onto memories as time passes, and vowing to stay truly loyal. Task four recognizes these experiences. One does not throw away the former attachment, but does learn how to say "goodbye" to what can no longer be, and learn how to say "hello."

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[134]Worden, p. 17.

[135]This music video portrays a young widow one year after the Gulf War of 1991. It was seen on M-TV.

Amy Grant, Gary Chapman, and Keith Thomas, "I Will Remember You," sung by Amy Grant (A&M Records, Inc., 1992), cassette single 75021 1600 4. Also recorded by Amy Grant on Hearts In Motion (A&M Records, Inc., 1991), cassette tape and compact disc 75021 5321 1/4/2.

Pastorally, such songs can be used to **guide**--connecting with and evoking a person's own grief experiences. However, pastoral use must also **confront** unhealthy beliefs and **inform** toward creating new beliefs (such as examining if "true love" is "frozen in time," or can be transformed in time). Feelings of guilt for moving on may need to be worked through. Extreme beliefs or behaviors of holding on to or completely cutting oneself off from the loss may signal pathological grief.[136]

Utilizing techniques from previous tasks, musical interventions within task four can re-collect memories from both one's (1) lost attachment and (2) grief journey. Additionaly, emotional relocation can be experienced by re-hearing music that was evocative at task two. Less intense feelings can signal a relocation. Exploring one's feelings then and now--and one's paths in between--can re-collect the actual grief journey. New music can be sought out that reflects one's new experiences. Inner healing and new life can be expressed through celebrative music.

Pastorally, liturgical elements of Advent/Christmas and Lent/Easter can provide rich symbols for coming through grief. Their encoded meanings can be re-experienced and re-collected. For example, Alla Bozarth's description of feeling fresh, yet fragile when coming "out the other side" of grief[137] can be explored with *"Lo, how a rose e'er blooming from tender stem hath sprung/ . . . It came a flow'ret bright/ Amid the cold of winter/ When half-spent was the night."*[138] Metaphorically and experientially, God's presence can be born in one's darkest night.

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[136]Detailed descriptions of pathological grief are given by Parkes (pp. 124-135) and Worden (pp. 79-91).

[137]Bozarth, p. 15.

[138]German carol text, 15th century, translated by Theodore Baker, 1894; ES IST EIN' ROD' ENTSPRUNGEN, harmonized by Michael Praetorius, 1609. Found in many hymnals, for example The Hymnal 1982: The Episcopal Church (New York: The Church Hymnal Corporation), no. 81.

Chapter Summary

This chapter has examined musically oriented interventions within the remembering tasks by (1) describing musically oriented interventions and (2) correlating such interventions within specific remembering tasks. First, musical interventions were described by identifying their pastoral foundations, delineating appropriate intervention roles for both church musicians and pastoral counselors, and discerning criteria (principles and techniques) for implementation. Next, additional considerations for implementations within each remembering task were discussed.

Following, this study's hypothesis chart--"Catalyst Moments"--is presented again.[139] It illustrates this study's hypothesis, summarizes this chapter's material, and capsulizes this dissertation's research process.

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[139]Initially presented in chapter 1, "Introduction: Problem, Background, and Methodology," p. 10.

Table 2

CATALYST MOMENTS

PROCESSES and TASKS of Grief	REMEMBERING Elements of PROCESSES/TASKS	MUSICAL INTERVENTIONS	PASTORAL FUNCTIONS
1. **Numbness, Shock, and Denial** **To Accept the Reality of the Loss**	Time sense is disrupted; the present is no longer a continuation of the past; a significant "marker event" has occurred	At funeral or other ritual; meaningful expressions; reality oriented; comfort, hope, strength; affirmation both of faith and that a significant loss has occurred; favorites appropriate when designated as such, but not for mere sentimentality; musical styles need to reflect the person more than the musician	Primarily **SUSTAINING** the shock & **CONFRONTING** the loss
2. **Pining, Yearning, Painful Longing, Searching for the Loss** **To Work through to the Pain of Grief**	Continually "looking" for the other; bumping into the many "firsts" without that which has been lost; "finding" the other in the memories, yet being shocked again into the reality of loss; sudden, intense pain	Memories are evoked at deep feeling levels; invite person's favorite music & associated memories; intense pain; catharsis; importance of empowerment, safety, security, and trust for full grieving; memories are remembered at sensory, physiological levels	Primarily **GUIDING** to affirm &/or express inner pain Initial **HEALING** (cleansing & bandage of the emotional wound)
3. **Disorientation and Despair** **To Adjust to an Environment in Which the Deceased [Loss] Is Missing**	Memories and former ways of being no longer function in everyday life; proactive interference [old memories prevent the making of new ones]; apathy and aimlessness characterize being stuck, unable to go back, not ready to move ahead; closure is begun	More of the same; focus moves to re-collecting memories and discovering their interwoven meanings; introduce more music which is new to other person; use for person to "reframe" or reinterpret the past; meanings begin to guide toward reorganization	Primarily **GUIDING** & **INFORMING** More **CONFRONTING** than before
4. **Reorganization** **To Emotionally Relocate the Loss and Move On with Life**	New preparations are explored, new memories are made, new meanings are discovered; earlier memories are selectively relocated in an inner "treasure chest"	Musical/spoken guided imagery; musical celebrations and affirmations of new life; re-hear, re-affirm, and re-locate music from process 2 (yearning and searching)	**HEALING** & **RECONCILING** of the former **GUIDING** & **INFORMING** toward the new

PART III

APPLICATIONS AND EVALUATIONS

David pastorally cared for Saul by playing his harp. He applied his music to heal a distressed soul. The biblical writer described the event.[1] Scholars have examined it.[2] More typically, such moments occur without documentation or critique.

Part III applies and evaluates this study's hypothesis within actual life-experiences. Pastoral counseling's "case study method" provides tools for documentation and evaluation. Chapter 9's "Case Study Applications" illustrates main themes from parts I and II with selected case studies.[3] Chapter 10 evaluates the incidents, focusing on pastoral care's functions and music's catalytic properties. Chapter 11 summarizes this research, drawing conclusions and suggesting further research.

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[1]I Samuel 16:14-23.

[2]For example:
James King West, Introduction to the Old Testament, 2nd ed. (New York: Macmillan Publishing Co., 1981), p. 232.
John N. Sims, "Music As a Mode of Care," in Dictionary of Pastoral Care, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 767).

[3]The case studies are summarized at table 3 ("Illustrative Catalyst Moments," p. 160) and presented at appendix E ("Case Studies," pp. 199-237).

Annotations and References

Chapter 9

CASE STUDY APPLICATIONS

The case study method is an "organized and systematic way of studying and reporting various aspects of a person, family, group, or situation using a predetermined outline of questions or subjects."[1] In pastoral care and counseling, it is a basic tool for "reporting, analyzing, and evaluating"[2] pastoral encounters and is usually derived from the caregiver's own experience.[3] Its outline consists of (1) **background information** (facts and information leading to the caregiver's involvement), (2) **a description of the event** (verbatims, narratives, process reports, or audio/video tapes), and (3) **evaluations** (theological and psychological issues, caregiver's role, reflections, relevant literature, and questions).[4]

The case studies referred to in this chapter are from this researcher's experience. They reflect John Patton's action and reflection[5] mode of "doing" theology. Pastoral events are not forced to fit into a pre-existing, theological formula.[6] Rather, the pastoral event is first experienced and then refelected upon within one's theological understanding and consultative community. Approximately one-half of the cases used in this chapter occurred before this

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[1]Glenn H. Asquith, Jr., "Case Study Method," in Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 123.

[2]Ibid.

[3]Ibid., p. 125.

[4]Ibid.

[5]John Patton, From Ministry to Theology: Pastoral Action & Reflection (Nashville: Abingdon Press, 1990).

[6]Ibid., p. 48.

Chapter 3

Data Model Validation

The data model is validated by comparing each entity and relationship against the source documents. Any discrepancies are resolved by consulting the domain expert. The validated model is then used as the basis for the database schema design.

Bibliography

Anderson, R. "Open Study Methods," in Encyclopedia of Psychological Research, 4th ed. Boston: Academic Press, 1987.

Bergstrom, Lena and Christopher, Jean. "Positive Imagery," Psychological Review, 1(2).

Brown, T. p. 156.

Chang, p. 42.

Johnson, Peter. "Open Study Methods," in Encyclopedia of Psychological Research, 4th ed. Boston: Academic Press, 1987.

Lopez, Maria and Thompson, Steve. "Positive Imagery," Psychological Review, 1(2).

Smith, p. 42.

particular study was envisaged. The other half occurred in conjunction with this research. In each of these "pastoral events" (Patton's preferred term for the traditional "case studies"[7]), experiential and formal knowledge related interactively.

Following, various pastoral events illustrate this study's earlier research (parts I and II). First, specific examples demonstrate significant themes from this study. Next, a chart titled "Illustrative Catalyst Moments" summarizes ten case studies that reflect musically oriented interventions within the remembering tasks (for example, no. 1-4, 1, 2, 3, and 4). Five encounters emerged while serving in church musician roles, while another five transpired in pastoral counselor roles.[8] Due to their length, actual case studies are given at appendix E. Confidentiality is maintained within case study guidelines. Finally, a comparative analysis illustrates and cross-references this study's formal research (chapters 2-8) with its more informal "pastoral events" (the ten case studies in appendix E). Pastoral evaluations and reflections from these case studies are highlighted in chapter 10 ("Pastoral Evaluations").

Significant Themes

This study's recurring themes provide a background setting for exploring actual life-stories. Again, this research is descriptive,[9] not experimental[10] (involving control groups and statistical analyses). For accountability, this researcher gleans the following descriptions of research themes from case studies (appendix E) and from additional

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[7]Ibid., p. 15.

[8]Case study no. 1B is an exception. Though serving in a church musician role, musical training seemed inadequate for ministering in this situation. Pastoral counseling resources and skills were intentionally relied upon.

[9]Roger P. Phelps, A Guide to Research in Music Education, 3rd ed. (Metuchen, N.J.: The Scarecrow Press, 1986), pp. 183-221.

[10]Ibid., pp. 222-269.

Clinical Pastoral Education (C.P.E.) experiences that have been examined within formal supervision.

Grief recovery is a process, facilitated by certain tasks.

Each person in each case study had a unique history. No two persons shared identical experiences. No precise map could be followed. Each person may have been in a similar "forest of grief," but each person's perceptions and paths were unique. Although general periods of grief could be identified, experiences within that period varied, changing between despairing, moving on, searching, adjusting (etc.). Each person had to find a way through the forest in one's own time, often revisiting former paths and blazing personalized trails. Worden's "tasks of mourning" provided persons with excellent tools for understanding their grief responses, and for learning how to mourn and move on actively. These proved to be empowering, particularly when used in loss/grief classes and in individual counseling sessions (as illustrated in cases 1-4B, 2B, and 3B). However, completing a task-oriented intervention (such as a deep catharsis of "working through to the pain") never meant that a stage of grief was ended, or that a task was finished, never to return. Such interventions did monitor a "change of weather" within a particular season of grief, or even a seasonal transition.

Music provides a powerful medium for remembering.

Though not examined in appendix E, this researcher's most dramatic experiences of music-activated memory were with geriatric patients, all of whom were afflicted with either Alzheimer's disease or another form of mental illness. Their losses were extensive: loss of physical and mental functions, deaths of family members and friends, isolation from familiar surroundings (often with no hope of returning home), and loss of memory. Their sense of self and relationships with others (and with one's environment) was forgotten, adding to the already-present confusion and despair.

As part of this researcher's C.P.E. unit, a weekly worship service was developed for such patients. Music quickly became the key element. Even with verbal prompting, patients rarely could recall an event, scripture, or hymn title. However, music frequently retrieved previously encoded physical responses (such as tapping or nodding in rhythm), mental responses (such as recalling musical texts and extra-musical associations), emotional responses (such as joy or sadness), and spiritual responses (such as prayer and congregational participation). Responses were directly related to earlier encodings. Music was selected according to persons' backgrounds: Catholic, Protestant, Pentecostal, Jewish, or Jehovah's Witness. Vivid memories and stories often emerged. Although successful grief "recovery" and "moving on" were not realistic hopes, offering sustenance and personal presence in the midst of their losses were possible.

During my first service with them (at the prayer), one woman who was suffering from Alzheimer's earnestly said, "I just want my memory back." She had identified with snatches of the service (such as "the Lord's prayer"), but she was struggling. Just after that, we sang "Amazing Grace." She began singing. She had tears in her eyes. I reached out and held her hand as she sang. Simply being able to remember touched her soul (and mine). I could not bring all of her memory back, but--with music--I could help restore parts that offered "a present help in times of trouble."[11]

Memories serve different roles through grief's processes.

Memories (a noun) and the active process of remembering (as a verb) exhibit many roles through grief's processes. Emerging from this research, some of those include:

1. maintaining responses and behaviors toward attachments that define one's sense of self,
2. confronting one's initial responses with the reality that a change (or loss) has occurred,
3. searching for the loss and realizing that the loss is truly gone,

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[11]Alludes to Psalm 46:1.

4. re-experiencing earlier sensations and behaviors within a new context,
5. re-collecting and re-ordering memories related with the loss,
6. re-storing (or re-locating) memories so that one can move on in the present and future, and
7. creating a new, internal framework of memories for meeting, interpreting, and getting through future losses and grief.

While leading loss/grief classes as a C.P.E. chaplain, group participants readily identified having experienced varied, conflicting responses to their losses. The loss was currently being kept alive in memories. They related frequent changes in how they responded to such memories: feeling connected to the loss, abandoned by the loss, comforted by a memory, sorrowed by a memory, longing for the loss, rejecting the loss, feeling as though nothing had changed, and feeling as though everything had changed. Each memory--whatever its role--had a place within the larger scope of healing grief.

Music can facilitate grief recovery.

Musical examples in chapter 3 ("Music Within Grief Experience") and case studies at appendix E provide ample illustrations of this statement. For example, a "forgotten" loss was immediately retrieved and cathartically expressed when a teenager heard a song that he had sung to his dying grandmother (2B). In a complete emotional contrast, music re-collected memories and meanings for choir members who were missing their former leader (3A).

Music can be a catalyst for pastoral care.

The catalytic properties identified in chapter 5 ("Music as a Catalyst for Pastoral Care") proved to be more relevant than was initially perceived. True to catalytic form, the music sets a reaction in motion, but the music itself does not have to change. For example, a recorded piece of music (The Secret Garden, case study 1-4B; or "It's So Hard to Say Goodbye," case 2B) remained the same, just as it had been recorded, no matter how many times it was used, or with how many people. However, persons' responses were always different, connecting with and

calling forth their own stories and struggles, within the context of a pastoral relationship.[12]

Furthermore, this researcher developed a heightened awareness of music's catalytic property of fostering prayer. Prayer activates one's most personal communion with God. Upon further reflection, prayer has elements that correlate with all other (identified) catalytic properties: expressing feelings, activating memories, encouraging supportive community (corporate prayer), facilitating sustaining worship, exploring meanings, and fostering personal/spiritual wholeness.

Additional themes are diagrammed in the following "Illustrative Catalyst Moments" chart and are identified in the comparative analyses between chapters 2-8 and case study materials.

Overview of Case Studies

Ten case studies are summarized in the following chart, "Illustrative Catalyst Moments." They illustrate this study's hypothesis within different losses, roles (church musician or pastoral counselor), musical selections and uses, remembering tasks, and pastoral functions. Vignettes are organized first by task (nos. 1-4, 1, 2, 3, 4) and then by caregiver role: A = church musician, B = pastoral counselor.[13] Each case study[14] is fully presented at appendix E, pp. 199-237. Details have been changed to protect individuals' privacy.

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[12]As described in the case study, "God-talk" was minimal. However, my identity as "chaplain" spoke volumes and opened paths for exploring some pastoral concerns.

[13] For example: 1-4A, 1-4B, 1A, 1B, 2A, etc. Case studies 1-4A and 1-4B are comprehensive, illustrating interventions with groups of persons experiencing different losses and grief processes. Case study 2A denotes that the grieving person(s) is dealing with remembering task 2, and the caregiver is a church musician; 4B denotes remembering task 4, with a pastoral counselor.

[14]Case studies adhere to guidelines from Asquith and Rowatt.
Asquith, pp. 123-126.
G. Wade Rowatt, Jr., "Incident Report," in "D.Min. Candidate Manual" (Louisville: The Southern Baptist Theological Seminary, 1992), pp. 12-14.

This chapter gleans from those cases illustrations and critiques that address or enlighten this study's earlier research (chapters 2-8).

The following chart serves as both summary and reference for this chapter's case study material. Its horizontal and vertical movements are similar to the hypothesis chart, "Catalyst Moments." The column titled "Selection and Use" illustrates research from chapter 8 (pp. 121-151). "Catalyst Properties" illustrates catalytic qualities identified in chapter 5 (pp. 71-86). These charts are not intended to present rigid structures, or stages. Instead, they are designed to identify and explore processes, patterns, and themes.

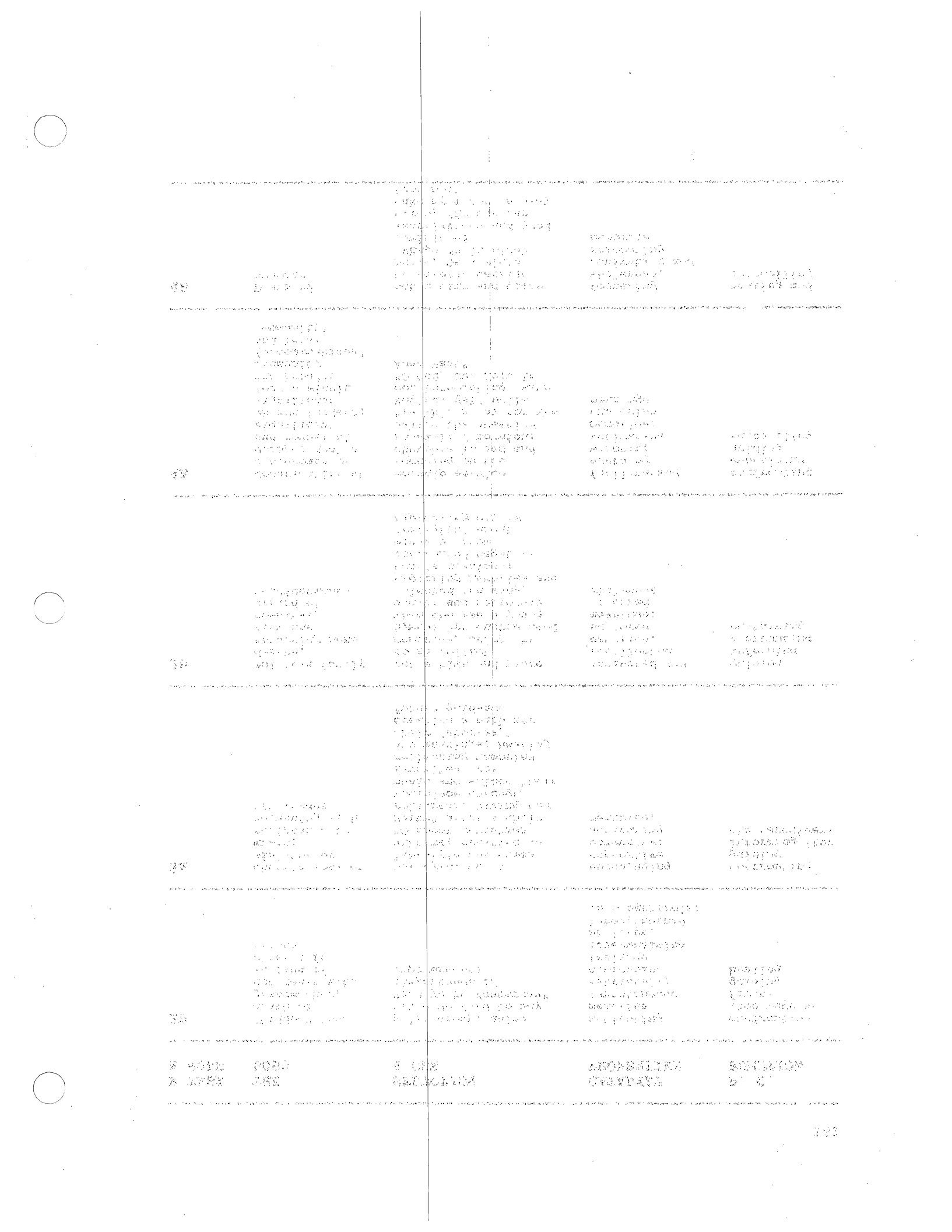
Table 3

ILLUSTRATIVE CATALYST MOMENTS

1-4, 1, 2, 3, 4 = Remembering Task
A = Church Musician B = Pastoral Counselor

R.TASK & ROLE	THE LOSS	SELECTION & USE	CATALYST PROPERTIES	P. C. FUNCTION
1-4A	Varied losses within the gathered congregation; Good Friday	Tenebrae Service, using anthems, scripture readings, and guided imagery; metaphors of light and darkness; God's presence and absence	activating memories; facilitating sustaining worship	sustaining and guiding
1-4 B	Varied losses; severe grief responses; often delayed grief; within a psychiatric hospital's Loss/Grief group	Illustrating Parkes' processes and Worden's tasks with selections from The Secret Garden; participants identified their losses and grief process/task	expressing feelings; encouraging supportive community; activating memories	sustaining and informing; confronting and guiding
1A	Piano student; death of parent, unable to attend the funeral	Creating a ritual to acknowledge the loss; involving others in singing the person's favorite hymn ("It Is Well"); individually playing and singing with her, reminiscing and expressing present feelings	encouraging supportive community, expressing feelings	confronting the loss; sustaining
1B	Child: sudden death of father	Giving her an instrument and music associated with her last week with her father; assuring her of God's presence	expressing feelings; activating memories	confronting the loss and sustaining
2A	Loss that resulted in "worship pangs," music was painful	Individualized reminiscing and experiencing music; ironically on Maundy Thursday (symbolizing communion); Holy Week & Easter music	expressing feelings (catharsis); activating memories (directed retrieval) fostering wholeness	sustaining healing

R.TASK & ROLE	THE LOSS	SELECTION & USE	CATALYST PROPERTIES	P. C. FUNCTION
2B	"Hidden" loss; death of grandmother; not dealt with in lieu of other life crises	grief group; using "It's So Hard to Say Goodbye to Yesterday" (importance of empowerment)	activating memories (spontaneous retrieval); expressing feelings (overwhelming at first; later, turned into catharsis)	confronting (too much at first) guiding healing
3A	Choir's loss of minister of music; resistance to adjusting with new leader	surveying music library's Christmas anthems; creating an "October Christmas Party" after a choir rehearsal, having them reminisce through music and select their favorites; re-collecting memories and meanings; hearing their "stories," creating a path for future guidance	encouraging supportive community; activating memories;	confronting guiding informing (for the caregiver)
3B	Multiple family deaths; returning home from the hospital, afraid of readjustments	set a time and place to re-collect memories, using the hymnal her church used when she was a young adult; spontaneously selected and sang, exploring memories and text's meanings; confronted negative messages from "religion" about expressing sorrow	activated and recollected memories; explored meanings; fostered wholeness	guiding informing confronting sustaining
4A	Congregation at crossroads of change; deaths and moves) of significant church leaders; significant losses within the broader community (denominational and local community)	worship service focusing on the church's losses and renewal; Communion; asking the question "Is This A Day for New Beginnings?" while counterpointing with "O God, Our Help in Ages Past"	facilitating sustaing worship; activating memories; exploring meanings	confronting sustaining guiding, reconciling
4B	Death of husband	set a time and place to re-hear earlier music, Gershwin's "Rhapsody in Blue"; reminisced associations and good times, "No one can take my memories away from me!"	fostering wholeness; activating and relocating memories	healing and reconciling



Comparative Analysis Between Research and Case Studies

Again, these formal research materials and case studies developed inter-dependently from and with each other. One was not written to prove the other. Instead, each enlightened and critiqued the other. Upon compiling individual case studies (at appendix E), this researcher was struck by the wealth of information inherent in these life-experiences. Formal terminology and concepts brought new understandings to the encounters. The pastoral encounters enlivened the formal research. An analysis developed, examining key concepts in each chapter that emerged in case study materials. "Gestalt" awarenesses occurred.[15] The analysis is presented, illustrating and cross-referencing this study's foundational research (chapters 2-8) with actual pastoral encounters (this chapter's "Illustrative Catalyst Moments," with detailed accounts written at appendix E).

Chapter 2: Grief Recovery

Themes inherent in each process and task included the following:

Processes of Grief: denial, searching and painful longing, despair, reorganization, 1-4A, 1-4B.

Process and Task One: the importance of creating a ritual of ending, 1A.

Process and Task Two: spontaneous pangs, 2A, 2B, 3B.

Process and Task Three: sense of self in transition, 3A; personal credos are confronted, 3B; replacing the former with the new, 3B, 4A.

Process and Task Four: confronting the need to move on, 4A; emotionally relocating a memory, re-storing it within oneself, 4B.

Chapter 3: Music Within Grief Experiences

Many different musical styles and examples were used. They included hymns, anthems, chorales, folk songs, spirituals, a Broadway music, childrens' music, instrumental music, contemporary popular selections, and symphonic "pops" music.

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[15]These are addressed in chapters 10 ("Pastoral Evaluations") and 11 ("Summary and Conclusion").

Church Music Forms (particularly hymns and anthems): 1-4A, 1A, 1B, 2A, 3A, 3B, and 4A.

Non-church Music Forms (not including contemporary popular): 1-4B, 2A, and 4B.

African-American Spirituals and Blues: 1-4A, 2A, 3A.

Contemporary Popular Music: 2B.

The relevance of church music forms correlates with this study's focus on pastoral care. Unfortunately, spirituals and popular music were not fully utilized. Performance modes included both vocal and instrumental music, and both live and taped music. Persons participated either as musician (meaning actually making the music) or as a listener. Musical contexts included worship, a loss/grief class, a piano class, personal playing, listening as a group, listening as an individual, and surveying music from the past.

Chapter 4: Pastoral Care Within Grief Experiences

Pastoral care functions are identified in the "Illustrative Catalyst Moments" chart, column five. These are examined more fully in chapter 10, "Pastoral Evaluations" (pp. 169-177).

Chapter 5: Music as a Catalyst for Pastoral Care

Music's catalytic properties for pastoral care are identified in the case studies at the "Illustrative Catalyst Moments" chart, column four. These also are examined in chapter 10.

Chapter 6: The Remembering Tasks of Grief

Evidences of music's dualistic qualities of being painful and healing can be found throughout these cases. Interwoven contrasts are particularly evident in cases 2A, 2B, and 3B.

The following examples illustrate definitions of remembering and themes from the remembering tasks of grief.

Episodic Memories: man remembering having been taken away from his mother, 1-4B; teenager singing to his dying grandmother, 2B; woman remembering specific times of having gone to the symphony with her husband, 4B.

Semantic Memories: man recognized his need for "hope," 1-4B; Holy Week meanings, 2A; remembering one's earlier sense of companionship, 4B.

Conservative Fiction Writers 99
Philosophical Speculation and Science 114, 124, 131
Post-Modern Literature, 148
Post-Modern Science Fiction including Experimental Fiction 148, 149, 150, 151
Science Fiction Writers 99
Speculative Fiction 99
Speculative Fiction and Science 114, 124, 131
Speculative Fiction Writers 99
Traditional Science Fiction 99
Traditional Science Fiction Writers 99
Transitional Science Fiction 148, 149, 150, 151
Transitional Science Fiction Writers 148, 149, 150, 151

Proactive Interference: memories from earlier were interfering with the present, 3A.

Retroactive Interference: memories and crises in the present had interfered with remembering and grieving a past loss, 2B.

Spontaneous Retrieval: Palm Sunday's music immediately retrieved childhood memories, 2A; a specific song immediately retrieved emotional responses of having sung it to someone, 2B.

Directed Retrieval: the intentionality of a set time and place established a purpose for remembering, and insured a personal sense of freedom and safety in grieving, 2A, 3B.

Remembering Task One: the importance of acknowledging loss with the grieving person(s), 1A, 4A; the importance of acknowledging the loss as a caregiver, 2B, 3A.

Remembering Task Two: the healing effects of catharsis, 2A, 2B; asking Worden's questions[16] of "What do you miss?" and "What don't you miss?" (at the end of 2B, used these with chaplains).

Remembering Task Three: exploring personal "credos," 3B.

Remembering Task Four: realizing that, "No one can take my memories away from me!", 4B.

Remembering the loss proved to be essential in grieving and moving on with life. Music encoded and retrieved memories with extraordinary clarity and richness. Often, spontaneous memories were threatening and overwhelming. Directed memory retrievals had a more therapeutic focus. Both are important.

Particularly in grief classes (1-4B and 2B), the remembering tasks were empowering. Persons were hungry for knowledge and understanding about their own grief responses. Sharing their stories with other grieving persons stirred individuals' episodic memories and at times created a collective, semantic understanding within the group.

Chapter 7: Music-Activated Memory

This chapter examined research and uses of music-activated memory, primarily utilizing music therapy and music psychology literature.

Processing melodies and text: retrieval of tune and text, 4A.

Processing extra-musical associations: varied responses 1-4B and 2B;

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[16]J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Company, 1991), p. 44.

examining associated memories in present contexts, 3B, 4B.

Hevner's Mood Wheel: the order of the musical selections influenced the persons' moods, 1-4A, 2A.

Bright's Musical Scrapbook: re-collecting memories by re-collecting music, 3A and 3B.

Bonny's guided imagery: physical relaxation and mental insights, 1-4A (after the music), 4B (during the music).

McClellan's physical relaxation: 4B.

Ainlay's description of music as being painful: overwhelmingly painful memories were retreived by the music, 2A and 2B.

Consistently, music retrieved extramusical memories with great clarity and detail. Affective, cognitive, physical, and spiritual responses were stimulated. Often, the music confronted the loss at deep emotional and psychological levels. It cut directly into the core struggle or issue. The music's present context encoded new meanings and memories.

Chapter 8: Musically Oriented Interventions Within the Remembering Tasks

This chapter's extensive correlations are summarized by utilizing the intervention principles and techniques identified by this researcher at pp. 131-136.

Intervention principles.

1. **Exercise initiative within one's role.**
   - 1A The caregiver took on more of a ministerial role, deemed to have been appropriate to the setting, circumstance, and established relationships.
   - 3A The caregiver claimed her role, using the intervention to help establish her leadership with others.

2. **Identify with the person one's loss(es) and possible process/task of grief.**
   - 1-4B The music was an instructional tool.
   - 2A, 2B, 3B Recognizing one's processes as being normal grief responses proved to be empowering.
   - 4A The music itself asked the question.
   - 4B The grieving person identified differences between earlier losses and more recent grief.

3. **Respect another's defenses and timetable.**
   - 1A (gave choice), 2A (right time), 2B (imposed time), 4B (gave choice with attentive caution).

4. **Empower persons to re-collect their memories actively.**
   - All.

5. **Respect another's musical tastes and selections.**

Hemingway, Ernest. Death in the Afternoon. 192 pp. Scribner, NY, 1932.

Hemingway, Ernest. The Green Hills of Africa. 256 pp. Scribner, NY, 1935.

Hemingway, Ernest. The Sun Also Rises. 251 pp. Scribner, NY, 1926.

Hemingway, Ernest. To Have and Have Not. 257 pp. Scribner, NY, 1937.

Hemingway, Ernest. The Torrents of Spring. 180 pp. Scribner, NY, 1926.

Hemingway, Ernest. True at First Light. 256 pp. Scribner, NY, 1999.

Hemingway, Ernest. Under Kilimanjaro. 256 pp. Scribner, NY, 2005.

Hemingway, Ernest. The Wild Years. 256 pp. Dell, NY, 1962.

Hemingway, Ernest. Winner Take Nothing. 256 pp. Scribner, NY, 1933.

Hemingway, Ernest. The Young Lions. 256 pp. Scribner, NY, 1938.

Hemingway, Ernest. The Young Lions. 256 pp. Scribner, NY, 1938.

Hemingway, Ernest. The Young Lions. 256 pp. Scribner, NY, 1938.

3A The caregiver learned from others' musical selections, becoming more informed and better equipped to enter their history and guide them--both musically and pastorally.

3B Some hymns were confronted theologically, others were not. Focusing on re-collecting memories, the person's associated memories and meanings were important.

6. **Select music that is congruent with or complementary to the person's encoded musical understandings.**
   1-4A(traditional Lenten music,) 1B (children's music), 2A (complex), 3A (exploring rather than assuming others' musical understandings), 3B (providing a hymnal congruent with a particular denomination and period of time), 4B (having the person select the music).

7. **Seek whole-truths, not mere sentimentality.**
   3A The survey was neither developed nor used to discover "crowd pleasers." It was used in a manner similar to Edgar Draper's inventory, which asks persons their favorite Bible stories, characters, verses, and religious experiences.[17] The caregiver learns "what to avoid, nurture, and correct" in relating with persons as their minister.[18]
   3B "My Mother's Bible," clearly an overly sentimental gospel song, generated a deep catharsis and moment of grace.

8. **Maintain one's ministry to the gathered community.**
   No funeral examples were given.

9. **Follow-up the intervention with continued care.**
   1-4A, 1-4B, 1A, 1B, 3A, 4B.

10. **Attend to and learn from one's own griefs.**
    Applicable in most "Reflections" and "Evaluations," particularly at 2B.

<u>Musical techniques</u>.

1. **Provide opportunity for musical expression** (specifically, playing or singing).
   1-4A, 1A, 1B, 3A, 3B, 4A.

2. **Spark a reminiscence or re-collection of memories.**
   All.

3. **Create a "musical scrapbook."**
   3A, 3B.

4. **Educate others about grief, using process/task related music examples.**
   1-4B, 2B, 3B, 4B. Unfortunately, these are restricted to case studies in pastoral counselor roles. Opportunities need to be explored within church musician roles.

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[17]Edgar Draper's inventory is examined by Wayne E. Oates, <u>The Christian Pastor</u>, 3rd ed., rev. (Philadelphia: The Westminster Press, 1982), pp. 181-187.

[18]Ibid., p. 184.

5. **Foster community by creating commemorative rites.**
   1-4A, 1A (created a "ritual" observance), 2A, 4A (liturgical drama of Communion).

6. **Utilize musical metaphors.** These may be textual metaphors, a musical metaphor, or a combination of text and music.
   - 1-4A Themes from the music were woven into the guided imagery.
   - 1-4B The phrase *"let the roots get warm"* led to a formal pastoral counseling relationship.
   - 2A Holy Week's symbols, stories, and music held rich theological meanings.
   - 2B Metaphors included "rain," "rainbow," "goodbye to yesterday" and "hello to today."
   - 4A The musical counterpoint juxtaposed the melodies' associated meanings.
   - 4B The guided imagery descriptions of "free and relaxed" were directly from the music's mood.

7. **Write new words or create musical variations to familiar music.**
   2A, 4A.

8. **Write and use a congregational litany or service.**
   1-4A, 4A.

9. **Pair music with photographs (or other visual images).**
   1-4A (tenebrae candles and lighting effects), 1-4B (use of printed texts), 3A (familiar scores), 3B (familiar hymnal).

10. **Use background music to stimulate verbal interaction.**
    Though not used in appendix E's case studies, during her recent C.P.E. unit this researcher observed expressive therapists consistently using background music with therapeutic exercises that engaged creative expression. They described the importance of pairing background music with the mood and intentions of the exercise.

    A light-hearted, enjoyable exercise this researcher has used with various groups (particularly as people are gathering) has consistently stimulated persons' attention, memories, verbal interactions with each other. It has focused their concentration toward remembering. Simply, the music consists of excerpts from television shows from the 1950's through the present.[19] Selections include opening musical themes from I Love Lucy, Perry Mason, The Andy Griffeth Show, Bonanza, The Tonight Show (with Johnny Carson), All in the Family, Sesame Street, Dallas, M*A*S*H, and Cheers. The generic availability and popular appeal of such shows has provided a "spark" for everyone, with diverse extra-musical associations (often reflecting one's age).

11. **Re-hear a specific piece of music that evoked an earlier catharsis.**
    2A (later, listening to the cassette tape of that hour's music).

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[19]Television's Greatest Hits: 65 TV Themes from the 50's and 60's, Steven Gottlieb, executive producer (TeeVee Toons, Inc., TVT 1100S, 1985).
Television's Greatest Hits: 70's & 80's, Steven Gottlieb, executive producer (TeeVee Toons, Inc., TVT 1300, 1987).

Rosenthal, Jonathan. "Interlocking Directorates and Corporate Philanthropy." *Business and Society Review*, no. 61 (Spring 1987): 36–39.

Schaffner, Deborah. "The Union Label Campaign: Past and Present." *Journal of Consumer Affairs* 20, no. 1 (Summer 1986): 120–142.

Tarbell, Ida M. *The History of the Standard Oil Company*. New York: McClure, Phillips & Co., 1904. 2 vols.

Thompson, Dorothy. "Women and Nationalism." *New Left Review*, no. 133 (May–June 1982): 33–65.

Weinstein, James. *The Corporate Ideal in the Liberal State, 1900–1918*. Boston: Beacon Press, 1968.

12. Use Guided Imagery in Music (GIM) to retrieve deep encodings and re-collect meanings.
1-4A (after the music), 4B (during the music).

Chapter Summary

This chapter--in conjunction with appendix E--has presented case study examples of musically oriented interventions that pastorally facilitated grief recovery. First, significant themes from this research were stated and described. They included the following:

Grief recovery is a process, facilitated by certain tasks.
Music provides a powerful medium for remembering.
Memories serve different roles through grief's processes.
Music can facilitate grief recovery.
Music can be a catalyst for pastoral care.

Next, a chart titled "Illustrative Catalyst Moments" summarized ten case studies (given at appendix E). These encounters illustrated musically oriented interventions within the remembering tasks of grief. Finally, a comparative analysis cross-referenced this study's formal research (chapters 2-8) with its more informal "pastoral events" (the ten case studies).

This chapter has been comprehensive in nature, with details primarily given in appendix E and at this chapter's cross-references. Musically oriented interventions within the remembering tasks have demonstrated their potential value for grief recovery. The question still remains--was the music a catalyst for pastoral care? Chapter 10, "Pastoral Evaluations" will examine this pivotal question. Chapter 11, "Summary Conclusions" will evaluate the effectiveness of this study and offer suggestions for further research.

Chapter 10

PASTORAL EVALUATIONS

An inherent problem exists. How does one measure whether or not pastoral care has occurred, and to what degree? Scientifically, one cannot measure soul-care in someone else. We cannot record another's soul-depth responses with complete accuracy to the other person's experience. However, symptoms and changes in a person's spirit, emotions, body, or expressed thoughts[1] can be observed and studied, particularly regarding grief responses. As pastoral caregivers, we record and learn from our own experiences in case study format. We learn from those who allow us into their own sacred moments, and from our own "animating center of self"[2] in relatedness with God and others.

This chapter comprehensively evaluates pastoral dimensions of case study materials presented in chapter 9 and appendix E. It presents conceptual learnings, both different from and correlating with the specific details given (1) throughout chapter 9 and (2) at each case study's "Reflections" and "Evaluations."

Primarily, the pastoral functions provide a theological framework for evaluation (instead of a music performance or music therapy framework). They ask, "Utilizing musically oriented interventions, did pastoral care occur within the remembering tasks of grief?" Secondarily, music's catalytic properties--as discerned for this research--provide reflective summaries regarding catalytic changes

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[1]Compare with quotes from Randall McClellan, John Sims, and William Worden in "Fostering Personal/Spiritual Wholeness," pp. 84-85 in chapter 5, "Music As a Catalyst for Pastoral Care."

[2]Liston O. Mills, "Pastoral Care, History, Traditions, and Definitions," in Dictionary of Pastoral Care, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), p. 836.

Fachlexikon Kunststoffe

from musical sounds to pastoral care within the remembering tasks. They ask, "How did the change occur?"

Pastoral Functions Within the Remembering Tasks

As defined in chapter 4, pastoral care is "an intimate association with another"[3] within a Judeo-Christian context of ministry. It is "a continuing relationship of support and/or confrontation between a minister and an individual or a group in times of developmental or emergency crisis."[4] Each of the case studies given at appendix E contained these elements. In church musician roles, the continuing relationships tended to be more supportive than confrontive. In pastoral counselor roles, the interactions did not continue beyond a person's hospitalization or the end of the C.P.E. unit. However, continuing relationships existed outside of the case study moment, both in informal interactions and formal chaplaincy roles (counseling, leading worship, etc.).

As described in chapter 4, pastoral care's foundational functions are sustaining, healing, and guiding.[5] Within this study, Wade Rowatt's additional delineations[6] are utilized, placing all of pastoral care within a dynamic continuum of sustaining or confronting. Furthermore, dynamic tensions are identified among (1) healing and reconciling, and (2) guiding and informing.

Sustaining and Confronting

Throughout this research, the confrontational qualities of music have become more apparent. At some level (emotional, cognitive, physiological, or spiritual), the music in each case study confronted

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[3]William A. Clebsch and Charles Jaekle, Pastoral Care in Historical Perspective (New York: Jason Aronson, 1983), p. 7.

[4]G. Wade Rowatt, Jr., Pastoral Care with Adolescents in Crisis (Louisville: Westminster/John Knox Press, 1989), p. 21.

[5]Seward Hiltner, Preface to Pastoral Theology (New York: Abingdon Press, 1958), pp. 89-171.

[6]Rowatt, pp. 20-28.

persons with the fact that a loss had indeed occurred. Frequently, both episodic and semantic memories were evoked. An underlying principle emerged that the more confrontive the music may be, the more sustaining the pastoral person needs to be (especially within the first two remembering tasks). Wayne Oates describes the interaction of sustaining and confronting by using an analogy of hand surgery:

> Early hand surgeons would literally hold the hand of the patient in one hand while performing the surgery with their other hand. The underneath hand symbolizes the sustaining, while the hand with the surgical instrument represents the confrontation. Both are necessary.[7]

Sometimes, the music had a "sustaining" text and music (such as "Wick," from The Secret Garden, ex. 1-4B), while at other times the music had a "confronting" text and music (such as "Where In the World," from The Secret Garden, 1-4B). Sometimes the text was "confronting," while the musical setting was "sustaining" (such as the text of "It's So Hard to Goodbye to Yesterday" paired with its rich harmonies in an a capella style). More often, the sustaining or confronting qualities of the music itself were directly related to the person's extra-musical associations and current process of grief. For example, Gershwin's "Rhapsody in Blue" (case 4B) facilitated sustaining, owing to pleasant memories evoked long after intense grieving. In contrast, Palm Sunday's celebrative music confronted without providing support, evoking overwhelming pain during a grief process of "searching" (for example, case 2A).

While descriptions of sustaining and confronting are, indeed, applicable to musical selections and use, they remain only surface descriptions--not pastoral soul-care--unless they are experienced within a pastoral relationship. Pastorally, music cannot be a substitute for personal relatedness. However, it ***can*** enrich one's modes of pastoral communication. It can link one person with another by encouraging self-expression, activating memories, fostering supportive community,

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[7]Wayne E. Oates, as related by G. Wade Rowatt, Jr., in Pastoral Care With Adolescents in Crisis, p. 26, and as heard by this author in conversation with Oates.

Dear Mr. Cooper,

Thank you for your letter of the 12th inst. and the enclosed
correspondence with Capt. Bligh. I am returning the latter herewith.
I am sorry that I cannot help you in the matter of securing more
definite information as to the whereabouts of Fletcher Christian and
the mutineers of the Bounty. Unfortunately, nothing has been heard
of them since the Pandora left Tahiti in search of them in 1791.
Possibly some of the natives of the Pacific Islands may be able to
throw some light on the subject, but I fear that the more enlightened
ones have left their homes and are not to be found.

Yours truly,

Sir Joseph Banks, Bart.,
Soho Square,
London.

facilitating sustaining worship, exploring meanings, or fostering wholeness. Such characteristics may be found in music that entertains, commercializes a product, or evokes rich aesthetic experiences. However, to be a catalyst for pastoral care, the music is ideally used within a "continuing relationship of support and/or confrontation between a minister and an individual or a group in times of developmental or emergency crisis."[8]

Healing and Reconciling

Healing and reconciling necessarily denote a wound, a brokenness within oneself or with others. Hiltner describes healing as "the process of restoring functional wholeness."[9] Emerging out of case studies 1-4A and 2B, the gospel stories of Maundy Thursday, Good Friday, and Easter bore rich, symbolic meanings for getting through grief and restoring wholeness. For example, when anticipating a loss, persons typically gather together and create a communal ritual. Such rituals may affirm love (like John), deny attachments (like Peter), betray trusts (like Judas), or give comfort and hope to those left behind (like Jesus). Those last encounters with the lost attachment can dramatically influence one's healing processes, leading to feelings of blessing or shame, of grace or guilt. When leading loss/grief classes in a C.P.E. setting, persons' pathological griefs typically included shame or guilt.

Grief wounds can remain open, unable to heal. Losses remain alive in one's thoughts and behaviors, feeling more like a temporary nightmare than a permanent loss. The biblical words of "do this in remembrance of me" metaphorically capsulize Mitchell and Anderson's description of changing the loss into a memory.[10] Doing something "in remembrance of"--rather than in reaction to--a loss requires (1)

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[8]Rowatt, p. 21.

[9]Hiltner, p. 89.

[10]Kenneth R. Mitchell and Herbert Anderson, All Our Losses, All Our Griefs: Resources for Pastoral Care (Philadelphia: The Westminster Press, 1983), p. 126.

accepting that a loss has occurred, (2) experiencing pain (rather than transferring it to someone or something else), (3) adjusting without the attachment, and (4) emotionally relocating the loss.

Metaphorically, changing the loss into a memory involves a Good Friday "death," usually accompanied with internal darkness and "earthquakes" (the pain of task two). "Entombing" the loss or throwing it by the wayside symbolizes the detachment one needs to experience. What is valued about the loss and what is rejected?

Easter comes, but the "resurrection" is qualitatively different from the earlier attachment. The lost presence no longer needs a physical body, for it lives on in spirit and in truth. Celebration and empowerment ensue. The former, separate entity becomes an internalized part of oneself. (Again, these are metaphors. They are not intended in any way to imply that gospel stories are mere memories.)

Many musical interventions did lead to significant moments of inner healing and reconciliation with others.[11] No musical interventions were "fix-it-alls." However, they did help restore wholeness within persons' spirits, emotions, minds, and bodies.

Guiding and Informing

The initial step of guiding--evoking another's internal responses--easily transpired with music. Memories, feelings, and present struggles were freely identified and expressed when associated with musical examples. Consistently, musical selections that persons were "drawn to" connected with extra-musical attachments, meanings, or memories (for example, 1-4B, 2B, and 3B).

Pastoral counselors are adept at guiding and informing persons through crisis events. Generally, church musicians are less skilled and less likely to guide or inform in formal counseling settings. However, many miniature opportunities exist in rehearsals and in worship for

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[11]Particularly 2A, regarding emotional and spiritual healing alongside an "Easter reconciliation" with one's faith community.

guiding (evoking, leading out) persons' thoughts[12] and for informing their beliefs. Choir directors typically address textual meanings and musical interpretations, briefly "informing" the choir and congregational members about the music's theological meanings. Though pastoral follow-through may be lacking, spiritual insights can be integrated into personal, daily struggles.

However, we church musicians too often see our roles as "guides" and "informers" as merely being enlightened educators. We can put forth high standards of musical performance and theologically sound selections, while ignoring the rich faith-histories of "living human manuscripts."[13] "Guiding" requires hearing others' stories (case 3A). "Informing" allows room to educate and stretch others' awareness. Each is important, while needing the balance of the other.

A particular example of guiding and informing is worth highlighting. In case 3B, the person and the caregiver came upon a gospel song entitled "Go Bury Thy Sorrow."[14] Its text and musical style evoked many negative, ingrained messages about burying sorrow, rather than expressing it. Guiding occurred as its messages were associated with the person's behaviors and beliefs about God. Informing occurred as its messages were (1) confronted, (2) enlightened by additional information about grief, (3) explored within present contexts and

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[12]For example, in 4A a musical counterpoint evoked and contrasted meanings of "O God, Our Help in Ages Past" with "Is This a Day of New Beginnings?"

[13]This term is adapted from Gerkin's term "the living human document." It denotes the formative faith-stories and experiences inherent in living, human persons.
Charles V. Gerkin, The Living Human Document: Re-Visioning Pastoral Counseling in a Hermeneutical Mode (Nashville: Abingdon Press, 1984).

[14]"Go Bury Thy Sorrow," text by Mary A. Bachelor, tune by Philip P. Bliss, in The Broadman Hymnal, ed. B. B. McKinney (Nashville: The Broadman Press, 1940), no. 293.
Excerpts include the following:
(1) *Go bury thy sorrow, the world hath its share;*
Go bury it deeply, go hide it with care; (stanza 1)
(2) *Go bury thy sorrow, let others be blest;*
Go give them the sunshine, tell Jesus the rest. (stanza 3).

broader beliefs about God, and (4) experienced within a pastoral relationship.

Catalytic Properties

In introducing the discipline of music psychology, Charles Eagle adds to his scientific data a fervent recognition of music's mysterious power:

> What I see in the future for music psychology is on the cutting edge of science today. What I'm about here is a topic that most, if not all, music psychologists have 'felt in their gut' for a long time. This gut feeling is that music is something more. More than manipulating a music variable in an experiment. More than performing music. More than analyzing music in a theory class. More than studying the history of music. More than composing music. More than educating and therapizing with music. There is just simply MORE. You know it and I know it. Even the 'nonmusicians' know it.[15]

That "something more" is partially described in these catalytic properties. Again, these categories were discerned from (1) pastoral counseling literature on loss and grief, and (2) this researcher's experiences as a musician, particularly within church contexts.

Upon evaluating case study materials, the awareness emerged that each catalytic property can be paired with any pastoral function. For example, "expressing feelings" through a musical intervention may generate pastoral sustaining, or confronting, or healing (etc.). Each pairing of a catalyst and a pastoral function leads to a qualitatively different result. For example, activating memories to guide confrontively is significantly different from activating memories to heal sustainingly. As reiterated throughout this study, the person's individual loss, grief processes, timetable, and defenses should signal the caregiver's intervention regarding catalytic properties and pastoral functions.

Furthermore, certain catalytic properties naturally appeared within certain remembering tasks. Summarily, "activating memories" is

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[15]Charles T. Eagle, Jr., "An Introductory Perspective of Music Psychology," in Handbook of Music Psychology, ed. Donald A. Hodges, National Association for Music Therapy (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1980), p. 21.

central throughout all remembering tasks. Within task one ("accepting the reality of the loss"), encouraging supportive community and facilitating sustaining worship are important, particularly in light of pastoral care literature regarding funerals. Task two's emphasis on "working through to the pain of grief" naturally correlates with "expressing feelings." "Adjusting to an environment in which the loss is missing" (task three) is generally accompanied by a long period of "exploring meanings" associated with the loss, making distinctions between one's past, present, and future. Task four, "emotionally relocating the loss and moving on with life," is characterized by fostering personal/spiritual wholeness. In earlier processes, a certain "brokenness" must be experienced in order to grieve fully. In later processes, grieving involves a "restoration" toward something new. While individual catalytic properties naturally correlate with distinct remembering tasks, these pairings certainly are not exclusive.

Within these case studies, true to catalytic form, the music itself usually did not change. However, I (the researcher and usually the caregiver) was changed. I experienced something life-changing when sharing "sacred moments" in others' lives. Charles Gerkin describes the horizons of both "counselee" and "counselor" being broadened.[16] Similarly, a church musician reflects:

> No minister of music's healing uses can help another without becoming involved, without entering with one's whole person into the painful situation, and without taking the risk of becoming wounded in the process.[17]

Chapter Summary

This chapter has evaluated pastoral dimensions of case study materials presented in chapter 9 and appendix E. Based on standard definitions of pastoral care and pastoral functions, these case studies are evaluated to have been pastoral. Utilizing varied musically

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[16]Gerkin, p. 28.

[17]Hugh T. McElrath, "Music--the Healer," Search 11:2 (Winter 1981), p. 51.

Chapter Reference

In the standard, any attempt to specify the size of individual elements independently, without considering their relationship to the whole, is considered a violation of the principle of proportional harmony.

Similarly, a change in one element usually requires changes in others.

Multiple rules can interact, even in unexpected ways. Consider the following:

> No sentence in a paragraph should be longer than twice the average length of the sentences in that paragraph.

Although it appears straightforward, this rule can create circular dependencies. Changing one sentence affects the average, which affects the allowable length of every other sentence, which affects the average again.

Another example is the rule that "every chapter must contain at least one illustration." This rule is unambiguous, but it may be impossible to satisfy for a chapter that discusses abstract concepts.

Some rules are implicit, even to the author. A writer may feel that a passage is "too dense" or "too sparse" without being able to articulate the specific principle being violated.

Explicit rules are easier to check mechanically, but they can also be more brittle. Implicit judgments are flexible, but they are difficult to automate.

Most practical systems use a combination of both.

oriented interventions, pastoral care occurred, facilitating grief recovery within its diverse remembering tasks.

Upon examining actual pastoral encounters, the hypothesized summary of pastoral care's primary functions within individual tasks is deemed to be valid, but not rigid. For example:

1) **sustaining** the shock and **confronting** the loss;
2) **guiding** toward acknowledging and expressing one's pain; initial **healing** of emotional wounds;
3) **guiding** and **informing** as one adjusts to the environment and explores the loss's meanings; sensitive **confronting** toward reorganization;
4) **healing** and **reconciling** one's past and present; guiding and informing one's present and future.

Additionally, certain musical catalysts tended to pair with (but not be limited to) individual remembering tasks. Due to its focus on memories, "activating memories" is crucial within all remembering tasks of grief. Specific pairings follow:

1) encouraging supportive community and fostering sustaining worship;
2) expressing feelings;
3) exploring meanings;
4) fostering personal/spiritual wholeness.

Again, none of these pairings of remembering tasks with pastoral functions or catalytic properties are rigid rules. This research has continually emphasized grief's ever-changing processes and its individual nature for each person, with each loss.

Chapter 11

SUMMARY AND CONCLUSION

Both music and religion are well-acquainted with grief. This was documented in this study's musical examples[1] and ministerial applications.[2] Furthermore, Judeo-Christian church music and pastoral care share a rich heritage of giving voice to soul-distress and celebration. However, each speaks through its own mode of communication.

This study has examined music's properties for facilitating grief recovery, particularly as related with pastoral care principles. Pastoral care added relational and theological understandings about grief. Music's catalytic properties generated descriptions of music's healing nature, along with practical applications for pastoral ministry.

Summarily, examinations of grief recovery focused on its diverse uses of remembering. Memories keep the loss alive and confront its death. Memories create dynamic tensions between holding on and letting go. Grief finishes its work by emotionally releasing the loss[3] and re-creating it as a memory.[4]

Within this study, music's activation of memories was central to its interactions with grief. Sometimes music retrieved the memory.[5]

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[1]Chapter 3, "Music Within Grief Experiences," pp. 36-58.

[2]Chapter 4, "Pastoral Care Within Grief Experiences," pp. 59-70.

[3]Kenneth R. Mitchell and Herbert Anderson, All Our Losses, All Our Griefs: Resources for Pastoral Care (Philadelphia: The Westminster Press, 1978), p. 125.

[4]Ibid., p. 126.

[5]At other times it encoded the memory. Often, music retrieved a memory and encoded memories of a new context and meaning.

Chapter 11

Discovery and Exploration

Early in the morning we left Cambridge and took the train to London. After

Sometimes it interpreted the memory.[6] Its catalytic properties for pastoral care added a soul-care dimension that is qualitatively different from traditional music therapy, both in context and content.[7]

Summary

This dissertation's purpose, methodology, and limits are summarized. They correlate with chapter 1, "Introduction: Problem, Background, and Methodology," pp. 1-19.

Purpose of the Study

The objective of this dissertation was to discover specific musically oriented interventions that pastorally facilitate grief recovery within its tasks that involve remembering. This study hypothesized that (1) gleaning the remembering tasks from grief's processes and tasks (Parkes and Worden) (2) correlated with musical interventions for retrieving memories can (3) be a catalyst for pastoral care of persons through their grief recovery. This hypothesis is diagrammed at table 1, "Catalyst Moments" (p. 10). This study's significance is its interdisciplinary bridges between music and pastoral care within contexts of grief.

Methodology

Specific sub-problems organized the objective into logical, sequential components (p. 2). These structured the research process (pp. 16-18) and shaped the written content in the following manner.

Part I. Interdisciplinary Alliances
Chapter 2. Grief Recovery: sub-problem 1.
Chapter 3. Music Within Grief Experiences: (sub-problem) 2.
Chapter 4. Pastoral Care Within Grief Experiences: 2.
Chapter 5. Music As a Catalyst for Pastoral Care: 2.

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[6]Similarly, music sometimes comforts, confronts, or re-collects memories. Music can enhance a memory's pain, or help release it.

[7]Contexts for these musical interventions are likely to be within roles of church musicians or pastoral counselors. The content includes pastoral, theological reflection.

Chapter 1: Intro to Quantum Mechanics 1
Chapter 2: Basic Principles of Quantum Mechanics 9
Chapter 3: Basic Mathematical Tools of Quantum Mechanics 17
Chapter 4: Postulates of Quantum Mechanics 31

Chapter 5: The Schrodinger Equation 45
Chapter 6: Applications of the Schrodinger Equation 57
Chapter 7: Angular Momentum 73
Chapter 8: Spin 89

Chapter 9: Symmetries and Conservation Laws 101
Chapter 10: Time-Independent Perturbation Theory 117
Chapter 11: Variational Methods 131
Chapter 12: The WKB Approximation 143

Chapter 13: Time-Dependent Perturbation Theory 157
Chapter 14: Scattering Theory 173
Chapter 15: Identical Particles 189
Chapter 16: The Dirac Equation 205

Chapter 17: Quantum Field Theory 221
Chapter 18: Path Integrals 237
Chapter 19: Gauge Theories 253
Chapter 20: Quantum Electrodynamics 269

Chapter 21: Renormalization 285
Chapter 22: Quantum Chromodynamics 301
Chapter 23: Electroweak Theory 317
Chapter 24: Beyond the Standard Model 333

Chapter 25: Quantum Gravity 349
Chapter 26: Quantum Cosmology 365
Chapter 27: Black Holes 381
Chapter 28: Quantum Information 397

Chapter 29: Quantum Computing 413
Chapter 30: Quantum Cryptography 429
Chapter 31: Quantum Teleportation 445
Chapter 32: Quantum Entanglement 461

Chapter 33: Quantum Measurement 477
Chapter 34: Quantum Decoherence 493
Chapter 35: Quantum Chaos 509
Chapter 36: Quantum Fractals 525

Chapter 37: Quantum Biology 541
Chapter 38: Quantum Consciousness 557
Chapter 39: Quantum Philosophy 573
Chapter 40: The Future of Quantum Mechanics 589

Appendix A: Mathematical Tools 605
Appendix B: Physical Constants 621
Appendix C: Periodic Table of Elements 637
Appendix D: Solutions to Selected Problems 653

Glossary 669
Bibliography 685
Index 701

Part II. Musical Catalysts Within the Remembering Tasks
Chapter 6. The Remembering Tasks of Grief: 3.
Chapter 7. Music-Activated Memory: 4.
Chapter 8. Musically Oriented Interventions Within the Remembering Tasks: 5. and 6.

Part III. Applications and Evaluations
Chapter 9. Case Study Applications: 7.
Chapter 10. Pastoral Evaluations: 8.
Chapter 11. Summary and Conclusion: 9.

These interdependent chapters maintained bi-disciplinary accountability and illustrated interdisciplinary bridges.

Limits of the Study

This research was descriptive, not experimental. Its data explored the problem, but did not scientifically confirm its results. This study focused on music's catalytic contributions to pastoral care. It did not address pastoral care's possible catalysts for music.[8] It drew from the behavioral sciences of pastoral counseling and music therapy. It did not explore physiological research from the Arts Medicine field[9] or statistical data from music psychology. Furthermore, case studies were limited to this researcher's roles as church musician or pastoral counselor.

Conclusions and Implications

This study's hypothesis is deemed to be valid. The "Catalyst Moments" chart illustrates this research process and basic findings (p. 10). However, its delineations are guidelines, not rigid rules. Whether or not an intervention is pastoral depends upon activation of a pastoral function: sustaining, confronting, healing, reconciling, guiding, or informing.[10]

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[8]Examples might include fostering emotional involvement with the music, stirring creativity, interpreting texts, or informing leadership styles.

[9]For example, physiological data on music and stress reduction.

[10]G. Wade Rowatt, Jr., Pastoral Care with Adolescents in Crisis (Louisville: Westminster/John Knox Press, 1989), pp. 20-28.

Table of Contents
Chapter 1: Introduction 1
Chapter 2: Literature Review 5
Chapter 3: Methodology 12
Chapter 4: Results 20
Chapter 5: Discussion 31
Chapter 6: Conclusion 38
References 42
Appendix A: Survey Instrument 45
Appendix B: Interview Protocol 48

Abstract

This study examines the relationship between urban green space accessibility and mental health outcomes among residents of three mid-sized cities in the Pacific Northwest. Using a mixed-methods approach combining quantitative analysis of survey data with qualitative interviews, we found that residents living within a 10-minute walk of a park reported significantly lower levels of perceived stress and higher levels of self-reported well-being. These findings have implications for urban planning policies aimed at improving public health through the provision of accessible green infrastructure.

Introduction

Urban environments have been increasingly recognized as important determinants of health, yet the specific role of green space in promoting mental well-being remains poorly understood. While numerous studies have documented correlations between nature exposure and psychological health, few have examined how the accessibility of green space—rather than simply its presence—affects these relationships. This distinction is important because it suggests that the benefits of green space may depend on whether residents can easily reach it on foot.

The concept of green space accessibility has been operationalized in various ways in the literature, including distance to the nearest park, total area of green space within a buffer zone, and subjective ratings of access. Each of these approaches has strengths and limitations. Distance measures are straightforward but may not capture barriers such as busy roads or steep terrain. Area measures can be misleading because a large park on the edge of town may contribute little to residents in the center. Subjective measures are valuable but may be influenced by factors unrelated to actual access.

Methodology

We conducted a cross-sectional survey of 1,247 residents in three cities: Cedar Falls, Riverton, and Oakmont. Participants were recruited through random digit dialing and completed a 30-minute telephone interview. The survey included validated measures of perceived stress (PSS-10), well-being (WHO-5), and physical activity, as well as questions about park visitation and perceived barriers to access.

Green space accessibility was measured using three indicators: network distance to the nearest park entrance, the number of parks within a 1-mile walking distance, and the total park area within a 1-mile walking distance. Network distances were calculated using a pedestrian street network from OpenStreetMap. We also conducted 24 in-depth interviews with a subset of participants to explore how they perceived and used local green spaces.

The actual catalyst properties were not formally hypothesized. They emerged while exploring pastoral care literature and reflecting upon the author's own experiences with music. These descriptions bridged the actual moment when music changes from musical sounds to pastoral care. They include: expressing feelings, activating memories, encouraging supportive community, facilitating sustaining worship, exploring meanings, and fostering personal/spiritual wholeness. Additionally, elements of prayer were found to exist in each catalytic property.

Specific musically oriented interventions were defined in terms of principles and techniques (pp. 131-136). These are deemed to be applicable within various pastoral care roles.

Pastoral Caregivers

Caregivers respond out of their own modes of communication and their own histories of grief. No two are alike. However, general characteristics are discerned for pastoral caregivers who are either church musicians or pastoral counselors.[11] Initially, this researcher delineated roles as either "church musicians or pastoral caregivers." Through this research the delineation changed, asserting that pastoral care is often extended from one person to another through music, in counterpoint with more left-brain conversation. "Pastoral caregivers" can include both church musicians and pastoral counselors.[12]

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[11]"Pastoral counselors" also includes chaplains, pastors, and other church ministers who are sought out for verbal counsel. More specifically, a "pastoral counselor" has received extensive training in Clinical Pastoral Education and in pastoral counseling (American Association of Pastoral Counselors).

[12]This does not assume or imply that all church musicians give pastoral care, nor that all pastors (and other ministers) do. Pastoral care, as defined in this study, is (1) "an intimate association with another" within a Judeo-Christian context of ministry, and (2) "a continuing relationship of support and/or confrontation between a minister and an individual or a group in times of developmental or emergency crisis."
(1) William A. Clebsch and Charles Jaekle, Pastoral Care in Historical Perspective (New York: Jason Aronson, 1983), p. 7.
(2) Rowatt, p. 21.

Church musicians. Understanding pastoral care functions (particularly with grief) can assist church musicians in effectively ministering with their congregations. Within his/her role and network of interactions, the church musician has numerous opportunities for facilitating musically oriented interventions. Musicians have a rich, right-brain language that can both encode and retrieve countless memories and meanings. They already use a wealth of "pastoral" music (referring to many hymns, anthems, etc.). Pastoral selection and use of such music can be informed by music therapy research and pastoral counseling practices.

However, caution must be observed. Others' grief time-tables and defenses must be respected. Caregivers must be alert to either extreme overinvolvement or detachment. Knowing when and how to refer someone to more formal care (such as a pastoral counselor, support group, etc.) is important.[13] Still, church musicians have rich resources for giving care at life's crises involving grief.

Implied, though not proven, musical excellence does not have to be sacrificed in order to implement pastoral purposes. The two exist in dynamic tension with each other. The extent of a pastoral objective needs to be exercised within the context's musical objectives.[14] Some musical groups are necessarily performance-oriented (such as an instrumental ensemble). Others are more ministry-oriented (such as a senior adult choir). These and other musical interactions usually combine the two. The integration of musical tasks and pastoral purposes

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[13]For example, evoked memories may involve abuse (sexual, physical, or emotional). The person likely needs trained, skilled care. "Lay-persons" understandings are addressed by Bass and Davis, particularly in part 2, "The Healing Process" (chapters on "Remembering" and "Grieving and Mourning"), and part 4, "For Supporters of Survivors."
Ellen Bass and Laura Davis, The Courage to Heal: A Guide for Women Survivors of Child Sexual Abuse (New York: Harper & Row Publishers, 1988), pp. 70-85, 118-121, 315-353.

[14]Another view could be that the musical objective needs to exercised within the context's pastoral objectives. For example, selecting a musical work that is unreasonably beyond the group's present capabilities may overstress the group. Pastoral "guiding" and "informing" are replaced by critical demands and musical failures.

Chapter Nineteen. Interpreting Recursive Descent Parsers

Most hand-written parsers in the world (including the one in your favorite programming language) are recursive descent parsers. Despite their name, they aren't particularly complex. The basic technique is surprisingly easy to understand, and you can write a fully functional parser for a real language by hand in a few hundred lines of code.

In this chapter, you'll learn how to do exactly that. You'll start by writing a parser for a tiny expression language. Then you'll extend it to handle statements, variables, and control flow. Finally, you'll add error recovery so that your parser can report multiple errors in a single pass instead of giving up at the first one.

Parsing Expressions

Let's start with the smallest useful thing we can parse: arithmetic expressions with numbers, `+`, `-`, `*`, `/`, and parentheses. Our goal is a function that takes a string like `"1 + 2 * (3 - 4)"` and produces a tree that represents the structure of the expression.

Before we write any code, we need to decide what that tree looks like. We'll use a simple class hierarchy where each node type corresponds to one kind of expression. A number is a leaf node. A binary operation has a left child, a right child, and an operator. A parenthesized expression is just a wrapper around another expression.

```
class Expr {}

class NumberExpr extends Expr {
  constructor(value) {
    super();
    this.value = value;
  }
}

class BinaryExpr extends Expr {
  constructor(left, op, right) {
    super();
    this.left = left;
    this.op = op;
    this.right = right;
  }
}

class GroupExpr extends Expr {
  constructor(inner) {
    super();
    this.inner = inner;
  }
}
```

The parser will consume tokens from a lexer and build this tree. We'll assume the lexer already exists and produces an array of tokens with `type` and `value` properties. Writing a lexer is its own topic, and for now we'll treat it as a black box.

The core idea of recursive descent is that each grammar rule becomes a function. If the rule says "an expression is a term followed by zero or more `+` or `-` terms," then the function for that rule will call the function for "term" and then loop. This direct mapping between grammar and code is why the technique is so popular.

Here's the skeleton of our parser:

```
class Parser {
  constructor(tokens) {
    this.tokens = tokens;
    this.pos = 0;
  }

  peek() {
    return this.tokens[this.pos];
  }

  advance() {
    return this.tokens[this.pos++];
  }

  expect(type) {
    const tok = this.advance();
    if (tok.type !== type) {
      throw new Error(`Expected ${type}, got ${tok.type}`);
    }
    return tok;
  }
}
```

The `peek` method looks at the current token without consuming it. `advance` consumes it and moves forward. `expect` is a convenience that checks the type and throws if it doesn't match. These three methods are all we need to start.

Now we write the function for the lowest-precedence operation, addition and subtraction:

```
parseExpression() {
  let left = this.parseTerm();
  while (this.peek().type === "+" || this.peek().type === "-") {
    const op = this.advance();
    const right = this.parseTerm();
    left = new BinaryExpr(left, op, right);
  }
  return left;
}
```

Notice that we call `parseTerm` for both operands. That's because multiplication binds tighter than addition, so we want to parse `2 * 3` as a unit before we look for a `+`. The `while` loop handles left-associativity: `1 + 2 + 3` becomes `((1 + 2) + 3)`.

The `parseTerm` function follows the same pattern:

```
parseTerm() {
  let left = this.parseFactor();
  while (this.peek().type === "*" || this.peek().type === "/") {
    const op = this.advance();
    const right = this.parseFactor();
    left = new BinaryExpr(left, op, right);
  }
  return left;
}
```

And `parseFactor` handles the atoms: numbers and parenthesized expressions.

```
parseFactor() {
  const tok = this.peek();
  if (tok.type === "number") {
    this.advance();
    return new NumberExpr(tok.value);
  }
  if (tok.type === "(") {
    this.advance();
    const inner = this.parseExpression();
    this.expect(")");
    return new GroupExpr(inner);
  }
  throw new Error(`Unexpected token: ${tok.type}`);
}
```

That's the whole parser. Three functions, each one corresponding to a level of precedence. The call chain `parseExpression` → `parseTerm` → `parseFactor` → `parseExpression` (for parentheses) is what gives recursive descent its name.

Adding Statements

Expressions are only half of a real language. We also need statements: variable declarations, assignments, `if` blocks, and `while` loops. The good news is that the same technique scales naturally. Each new statement type gets its own function, and the top-level parser dispatches to the right one based on the first token.

Let's add `let` declarations and `if` statements. First, the new node types:

```
class LetStmt extends Expr {
  constructor(name, value) {
    super();
    this.name = name;
    this.value = value;
  }
}

class IfStmt extends Expr {
  constructor(cond, thenBranch, elseBranch) {
    super();
    this.cond = cond;
    this.thenBranch = thenBranch;
    this.elseBranch = elseBranch;
  }
}
```

Then the dispatch function:

```
parseStatement() {
  const tok = this.peek();
  if (tok.type === "let") return this.parseLet();
  if (tok.type === "if") return this.parseIf();
  return this.parseExpression();
}
```

Each statement parser follows the same pattern as before. `parseLet` consumes the `let` keyword, expects a name, expects `=`, parses an expression, and returns a `LetStmt`. `parseIf` consumes `if`, parses a condition in parentheses, parses a block, and optionally parses an `else` block.

Error Recovery

The parser we've built so far has a problem: it stops at the first error. If you feed it `let x = ;` followed by `let y = 2;`, it will report the missing expression and never look at the second line. That's frustrating for users who want to see all their mistakes at once.

Error recovery in recursive descent usually means "synchronization." When you hit an error, you skip tokens until you reach something that looks like the start of a new statement, and then you resume parsing. The classic synchronization points are semicolons and keywords like `let`, `if`, and `while`.

```
synchronize() {
  while (this.peek().type !== "eof") {
    if (this.tokens[this.pos - 1].type === ";") return;
    const t = this.peek().type;
    if (t === "let" || t === "if" || t === "while") return;
    this.advance();
  }
}
```

Wrap each statement parse in a try/catch, call `synchronize` on failure, and collect errors into an array instead of throwing. The parser can then report all of them at the end.

Where to Go Next

You now have a working parser for a small language. From here, the natural next steps are adding more operators (comparisons, logical `&&` and `||`), function declarations and calls, and eventually a type system. Each of these is a matter of adding a few more functions and node types.

If you want to see a production-quality version of this technique, look at the parser in the Crafting Interpreters book by Robert Nystrom. It's free online and covers everything from lexing to bytecode compilation. The parser in this chapter is deliberately simple; Nystrom's is not.

One last piece of advice: write tests as you go. Recursive descent parsers are easy to test because each function has a clear input and output. Feed it a string, check the tree. Feed it a broken string, check the error message. The tests will save you when you refactor, and you will refactor.

needs to be consistent with the comprehensive identity and purpose of the group. Musical excellence requires disciplined development of musical skills. Pastoral purposes can be implemented in who one is with the group, not only in what one does. This researcher asserts that appropriate pastoral attention[15] to persons' "animating center of self" actually can motivate artistic excellence and enliven the musical experience--integrating heart, mind, spirit, and body.

Pastoral counselors. Music can assist the pastoral counselor, tapping into right-brain modes of expression, memory, and interpretation. Pastoral counselors already share a rich heritage with church musicians, particularly in using music to facilitate worship. Still, as examined in music's catalytic properties, more potentials await use. As discovered in case studies within a pastoral counseling role, music often generated persons' extramusical associations with great clarity, emotional catharsis, and deep insight.

Pastoral counselors have relational skills that musicians may lack. However, they may underestimate and disregard the right-brain language that musicians utilize. Most pastoral counselors lack a knowledge of historical musical styles, forms, and uses of music. Still, they can utilize the resources they do have. Particularly in this decade's renaissance of new hymns and hymnals, they can search out high-quality resources (for they are available).

Implementing musical interventions requires balancing pastoral objectives with musical practicalities. For example, using a specific selection may depend upon available scores or recordings, copyright laws, or pragmatics of preparing a musical work with available resources (primarily, skilled musicians). Additionally, sensitive discernments must be made for using music that is overly sentimental. Exploring sentimentalized music can be a strategic tool for examining the loss's meanings. However, distinctions need to be made concerning what is

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[15]The term "appropriate" denotes the dynamic tension between musical and pastoral objectives that varies within each context.

musically and theologically appropriate for informal reminiscences versus corporate worship. Dialogue among church musicians and pastoral counselors is crucial.

Suggestions for Further Research

This hypothesis could be tested within a larger cross-section of professionals, namely church musicians and pastoral counselors. It has implications for use in both congregational and clinical settings. However, it remains limited to this researcher's experience unless utilized and refined by others.

Additionally, pastoral care's catalytic properties for music could provide a complementary study. The reverse process would likely have different starting points, bridges, and results.

Research from the field of Arts Medicine was barely mentioned. This could extensively add to or refine this study's outcomes and uses.

Concluding Reflection

Part I of this study began with an Old Testament plea:

> *My grief is beyond healing,*
> *My heart is sick within me . . .*
> *Is there no balm in Gilead?*[16]

Throughout the writing of this dissertation, this researcher has struggled with finding words that portray grief as a continuing process of healing, rather than as stages that are reached or tasks that are accomplished. Several metaphors emerged: grief as a wound, mourning dawning into morning, the seasons of grief, and grief's journey as an individual path through a forest.

Ironically, the biblical land of Gilead is described as "a well-forested territory, good for growing grapes and olives."[17] Tradition-

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[16]Jeremiah 8:18, 22a, RSV.

[17]James King West, Introduction to the Old Testament, 2nd ed. (New York: Macmillan Publishing Co., 1981), p. 47.

Recommendations for Further Research

Some suggestions could be given for further research on the topic.

Concluding Remarks

Some concluding remarks could be given here.

[1] Author, A. A. (2000). Publication info.

ally, grapes have symbolized Communion, and olives have represented peace. Can these grow in a "forest" of grief?

Remembering the loss through grief's journey involves clearing "away the dead parts"[18] and letting "the roots get warm."[19] Pastoral care at times of grief is founded on relational "communion" and soul-depth healing. The loss is not returned, but peace can be found within.

Again, the African-American spiritual reminds us, ***"There is a balm in Gilead, to make the wounded whole."***

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[18]From "Wick," on The Secret Garden, based on the novel by Frances Hodgson Burnett, book and lyrics by Marsha Norman, music by Lucy Simon (Columbia, Sony Music Entertainment Inc., 1991), compact disc CK 48817, track 26.

[19]Ibid.

APPENDIX A

LOSS and GRIEF THEORISTS

E. Kübler-Ross	W. Oates	Y. Spiegel	C. Parkes
1. DENIAL	**1. SHOCKING BLOW:** when someone gets the news	**1. SHOCK:** disbelief, emotional numbness, occasional outbreaks of tears; lack of awareness of external events & conversations	**1. NUMBNESS & DENIAL:** stage lasts from 5-7 days; elements of denial in other stages as well
2. ANGER	**2. NUMBING EFFECT of the shock:** as one tries to absorb the shock	**2. CONTROL:** self-control demanded by others; distance between self & external world; sense of unreality of it all; depersonalization, feeling empty or dead inside; trying to act as if loss had not occurred	**2. PINING, YEARNING, PAINFUL LONGING, SEARCHING:** painful longing for that which is gone; thoughts are preoccupied; searching behaviors, dreams & fantasies; self-reproach, identification of behavior with deceased (or loss)
3. BARGAINING	**3. STRUGGLE BETWEEN FANTASY & REALITY:** mixed belief & disbelief that this can really be so	**3. REGRESSION:** organization of self based on interaction with the other can no longer be sustained under the impact of the loss; earlier separation/ anxiety may dominate; experiences of pain, uncertainty, fragmentation, heightened emotionality, weeping, anger, exhaustion & withdrawal; seeming apathy; defense against pain & fear of loss of control	**3. DISORGANIZATION & DESPAIR:** reduction of intensity of yearning & magnitude of other emotional reactions; apathy & aimlessness; inability to see a positive future; majority still in this stage a year after death or other significant loss
4. DEPRESSION	**4. BREAKTHROUGH of a FLOOD of GRIEF:** deep mourning when one can sob without control or shame	**4. ADAPTATION:** step-by-step adaptations; loss is recognized to its full & final extent; restoration within one's own individual personality; reconnect with present external world	**4. REORGANIZATION:** internal task of removing one's energy from the person who died (or loss); perhaps never finally accomplished, but substantially so; person begins to see a hopeful future without presence of the loss; experience present as meaningful
5. ACCEPTANCE	**5. SELECTED MEMORY & STABBING PAIN:** "getting along" quite well until a fresh reminder of the loss re-presents the whole issue		
	6. ACCEPTANCE of LOSS & AFFIRMATION of LIFE: commitment to start "living again" & rebuilding one's life		

These theorists were selected and narratively described by David K. Switzer, "Grief and Loss" in Dictionary of Pastoral Care and Counseling (Nashville: Abingdon Press, 1990), p. 473. Additional descriptions are from Wayne E. Oates, Your Particular Grief (Philadelphia: The Westminster Press, 1981), p. 19.

ANNEXURE A

FORM FOR CHECK INVENTORY

1. [illegible]	1. [illegible]	1. [illegible]	1. [illegible]
2. [illegible]	2. [illegible]	2. [illegible]	2. [illegible]
3. [illegible]	3. [illegible]	3. [illegible]	3. [illegible]
4. [illegible]	4. [illegible]	4. [illegible]	4. [illegible]
5. [illegible]	5. [illegible]	5. [illegible]	5. [illegible]
6. [illegible]	6. [illegible]	6. [illegible]	6. [illegible]
7. [illegible]	7. [illegible]	7. [illegible]	7. [illegible]
8. [illegible]	8. [illegible]	8. [illegible]	8. [illegible]
9. [illegible]	9. [illegible]	9. [illegible]	9. [illegible]
10. [illegible]	10. [illegible]	10. [illegible]	10. [illegible]

[illegible]

APPENDIX B

PROCESSES OF GRIEF & TASKS OF MOURNING:

From "Delimitations, Procedures" (p. 6)

PROCESSES (Colin Parkes)[1]	**TASKS (William Worden)**[2]
1. Numbness, Shock, and Denial	1. To Accept the Reality of the Loss
2. Pining, Yearning, Painful Longing, and Searching for the Loss	2. To Work through to the Pain of Grief
3. Disorganization & Despair	3. To Adjust to an Environment in Which the Deceased [Loss] is Missing
4. Reorganization	4. To Emotionally Relocate the Deceased [Loss] and Move On With Life

---

[1]Colin M. Parkes, Bereavement: Studies of Grief in Adult Life, 2nd American ed. (Madison, Conn.: International Universities Press, 1986), p. 27.

[2]William J. Worden, Grief Counseling & Grief Therapy, 2nd ed. (New York: Springer Publishing Company, 1991), pp. 10-19.

APPENDIX C

CONTEMPORARY MUSIC EXAMPLES

The following examples are described in Chapter 3, "Music Within Grief Experiences," at pp. 45 and 57. These selections reflect Parkes' processes of grief and Worden's tasks of mourning.

Process One: Numbness, Shock, and Denial
Task One: To Accept the Reality of the Loss

"Let Hope and Sorrow Now Unite," by Brian Wren, 1979
"November Rain," recorded by Guns N' Roses, 1991

Process Two: Pining, Yearning, Painful Longing, Searching for the Loss
Task Two: To Work Through to the Pain of Grief

"When Grief Is Raw," by Brian Wren, 1976
"It's So Hard to Say Goodbye to Yesterday," recorded by Boyz II Men, 1991

Process Three: Disorganization and Despair
Task Three: To Adjust to an Environment in Which the Deceased [Loss] is Missing

"When Joy Is Drowned," by Brian Wren, 1976
"The Greatest Man I Never Knew," recorded by Reba McEntire, 1991

Process Four: Reorganization
Task Four: To Emotionally Relocate the Deceased [Loss] and Move On With Life

"Is This a Day of New Beginnings," by Brian Wren, 1978
"Patchwork Quilt," recorded by Sweet Honey In the Rock, 1992

Presented first, four new hymns reflect extraordinary sensitivity to griefwork and pastoral theology. Brian Wren, a significant contemporary hymnwriter, wrote each in response to specific life experiences.[3]

Presented second, four popular selections demonstrate powerful personal expressions of grief. Each was produced within the year of this writing. Similar selections can be found within other specific time periods. Popular music's frequent, short life-span can particularly present a "time capsule" of memories.

---

[3]*Faith Looking Forward: The Hymns & Songs of Brian Wren with many Tunes by Peter Cutts* (Carol Stream, Ill.: Hope Publishing Co., 1983), "Notes" at end, nos. 31-34.

Appendix C

Counterfactual Bibliography

The following annotated bibliography describes works that, though
plausible and properly formatted, do not exist. Entries are
arranged alphabetically by author.

Barrington, Edmund. "The Ethics of Silence in Wartime Diplomacy."
Journal of Applied Neutrality Studies 14, no. 2 (1931): 88–112.
Argues that deliberate withholding of information can be a form
of moral duty when disclosure would cause greater harm.

Brookshaw, Lyra, Benjamin Crowell, and Ingrid Lovell.
Tidal Forces: Gravitational Influences on Coastal Geology.
Vol. 1. Portsmouth: Harbour Press, 1974. 312 pp.

Caldwell, Ian. "Recovering Lost Signals from Damaged Tapes."
Proceedings of the Institute of Radio Engineers 22, no. 4
(April 1934): 501–519.

Carmichael, Thomas R. *Parliamentary Procedure and Practice*.
Revised edition. London: Whitcombe & Tombs, 1928. 256 pp.

Dalrymple, Hugh. "Notes on the Migration of Arctic Terns."
Zoological Transactions 19, part 3 (1947): 201–244.

Ellsworth, Mary Jane. "Women Graduates and the Franchise."
Journal of Educational Reform 3, no. 1 (March 1918): 14–29.

Fairbanks, Edward T. *Principles of Public Speaking*.
Boston: Houghton Mifflin, 1912. 198 pp.

Fenwick, Clara. "Observations on the Migration of Swallows."
Proceedings of the Royal Society of Natural Philosophers
(1931): 112–134.

Gardiner, Peter. "Tidal Observations at Seven Ports."
Journal of the Meteorological Society 12, no. 3 (1926): 201–218.

Hargreaves, Edmund. *Parliamentary Procedure and Practice*.
Third edition. London: Stevens & Sons, 1926. 312 pp.

Hawkins, Edmund. "Notes on Parliamentary Procedure."
Journal of Public Administration 4, no. 2 (1926): 88–104.

Hollingsworth, Peter. "Observations on Migratory Birds."
Proceedings of the Royal Society of Natural Philosophers
(1931): 45–67.

Jenkins, Edward. "Notes on Parliamentary Procedure."
Journal of Public Administration 3, no. 1 (1925): 12–28.

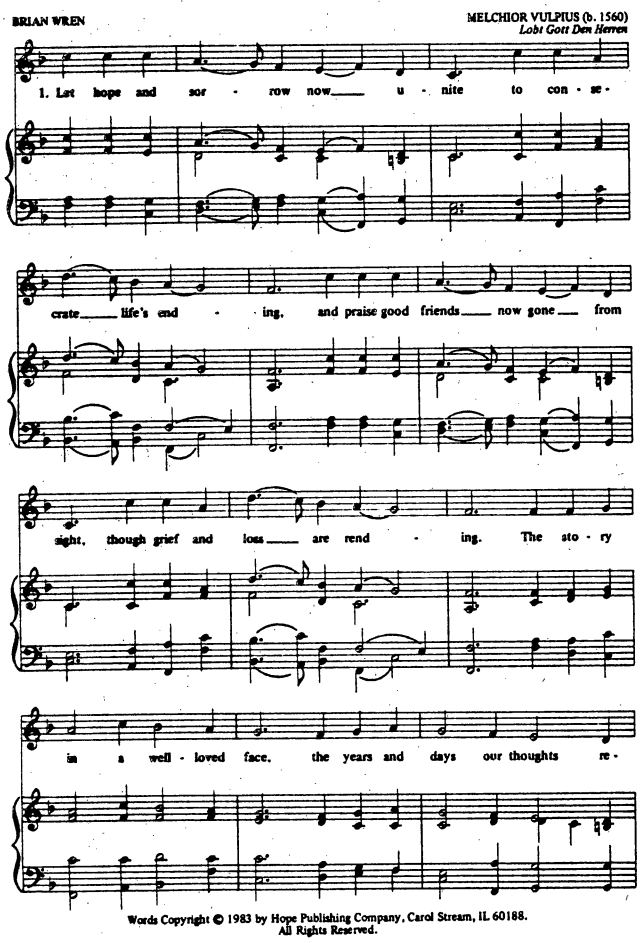
Kingsley, Thomas. "Observations on Migratory Birds."
Proceedings of the Royal Society of Natural Philosophers
(1931): 45–67.

Lovell, Ingrid, and Benjamin Crowell. *Gravitational Influences
on Coastal Geology*. Vol. 1. Portsmouth: Harbour Press, 1974.
312 pp.

Mackenzie, Hugh. "Observations on Migratory Birds."
Proceedings of the Royal Society of Natural Philosophers
(1931): 45–67

Example 1

Hymn: Process and Task One

31. Let Hope and Sorrow Now Unite

BRIAN WREN
MELCHIOR VULPIUS (b. 1560)
Lobt Gott Den Herren
1. Let hope and sor - row now u - nite to con - se-
crate life's end - ing, and praise good friends now gone from
sight, though grief and loss are rend - ing. The sto - ry
in a well - loved face, the years and days our thoughts re-
trace, are treas - ures worth de - fend - ing.

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At a funeral; for believers and others together

1. Let hope and sorrow now unite
to consecrate life's ending,
and praise good friends now gone from sight,
though grief and loss are rending.
The story in a well-loved face,
the years and days our thoughts retrace,
are treasures worth defending.

2. With faith, or doubt, or open mind
we whisper life's great question.
The ebb and flow of space and time
surpass our small perception;
yet knowledge grows with joyful gains
and finds out wonders far more strange
than hopes of resurrection.

3. Be glad for life, in age or youth.
Its worth is past conceiving.
And stand by justice, love and truth
as patterns for believing.
Give thanks for all each person gives –
If faith comes true, and Jesus lives,
there'll be an end to grieving.

Brian Wren, 1979

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Brian Wren, "Let Hope and Sorrow Now Unite" (1979) and Melchior Vulpius, LOBT GOTT DEN HERREN (16th century), in Faith Looking Forward (Carol Stream, Ill.: Hope Publishing Co., 1983), no. 31.

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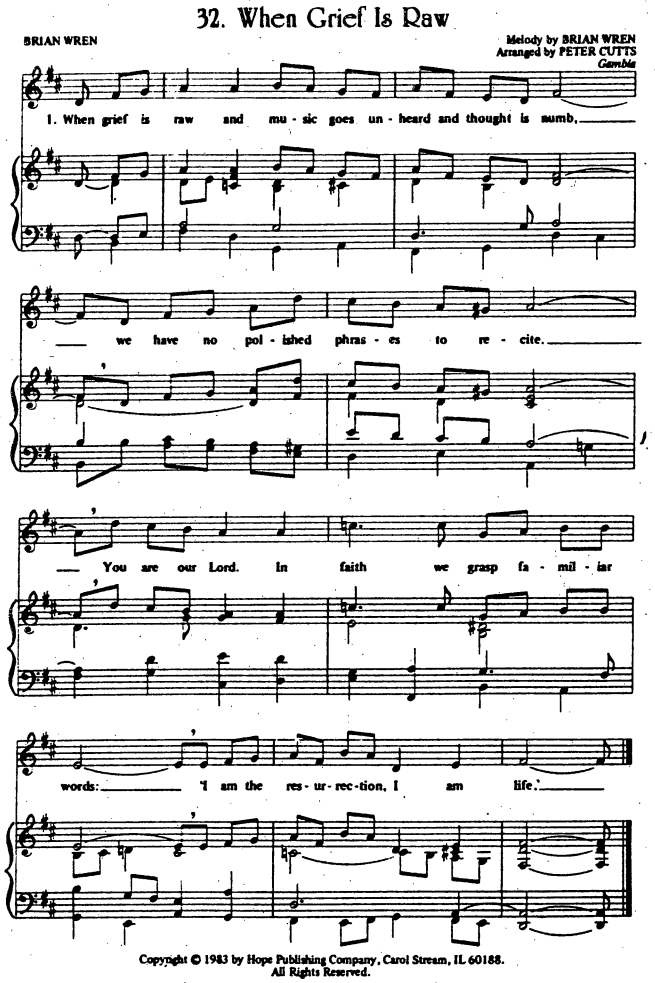
Example 2

Hymn: Process and Task Two

32. When Grief Is Raw
BRIAN WREN
Melody by BRIAN WREN
Arranged by PETER CUTTS
Gambia
1. When grief is raw and mu - sic goes un - heard and thought is numb,
we have no pol - ished phras - es to re - cite.
You are our Lord. In faith we grasp fa - mil - iar
words: 'I am the res - ur - rec - tion, I am life.'

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Beginning life

1. When grief is raw and music goes unheard
and thought is numb,
we have no polished phrases to recite.
You are our Lord.
In faith we grasp familiar words:
'I am the resurrection, I am life.'

2. When time gives room for gratitude and tears,
Lord, make us free
to grieve, remember, honor and delight.
Let love be strong
to bear regrets and banish fears –
'I am the resurrection, I am life.'

3. The height and breadth of what your love prepares
soar out of time
beyond our speculation and our sight.
The cross remains
to earth the promise that it bears:
'I am the resurrection, I am life.'

4. All shall be judged, the greatest and the least,
and all be loved
till every hurt is healed, all wrong set right.
Sing and be glad!
The Lamb prepares his Wedding Feast
and in the midst of death we are in life.

Brian Wren, 1976

for Amrid and Charles

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Brian Wren, "When Grief Is Raw" (1976) and Peter Cutts, GAMBIA, in Faith Looking Forward, no. 32.

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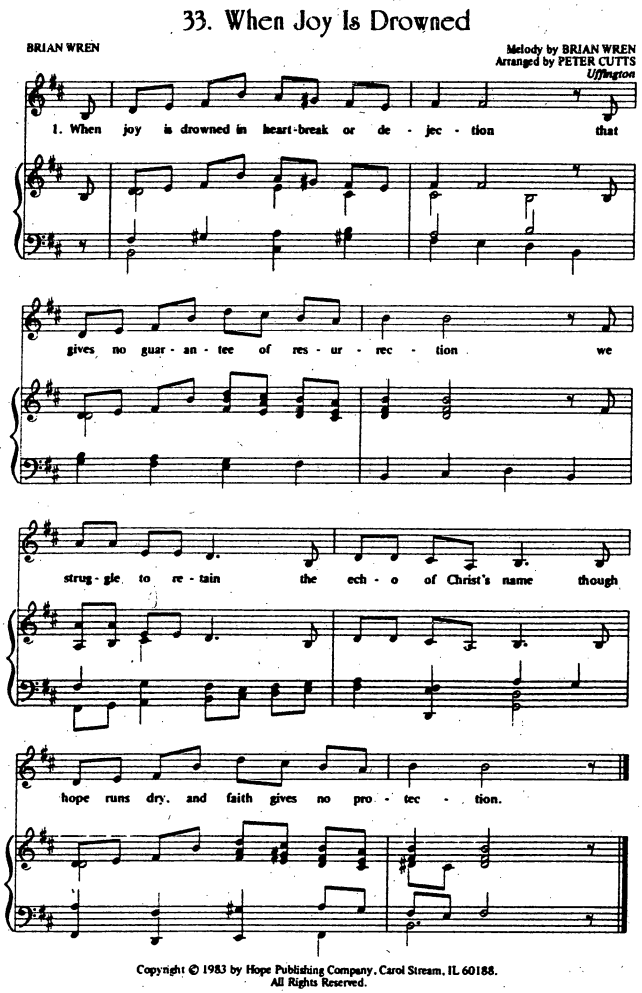
Example 3

Hymn: Process and Task Three

33. When Joy Is Drowned
BRIAN WREN
Melody by BRIAN WREN
Arranged by PETER CUTTS
Uffington
1. When joy is drowned in heart-break or de - jec - tion that
gives no guar - an - tee of res - ur - rec - tion we
strug - gle to re - tain the ech - o of Christ's name though
hope runs dry, and faith gives no pro - tec - tion.
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Resurrection Now

1. When joy is drowned
in heartbreak or dejection
that gives no guarantee
of resurrection
we struggle to retain
the echo of Christ's name
though hope runs dry, and faith gives no protection.

2. If we must scour
the depths of desolation
and make of grey despair
a blood relation,
Lord, in our bleakest hell,
let but your silence tell
how love, in love, was once by love forsaken.

3. We cannot speed
the moment of our waking
by rage, or acts of will
to stem the aching,
but only recognise
a stillness of surprise
when clouds have passed, and dawn at last is breaking.

4. In any grief
of parting or rejection
there is no guarantee
of resurrection,
yet in our darkest hour
love's unexpected power
can raise us up to life and joyful action.

Brian Wren, 1976

for Christa,
her hymn

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Brian Wren, "When Joy Is Drowned" (1976) and arr. by Peter Cutts, UFFINGHAM, in Faith Looking Forward, no. 33.

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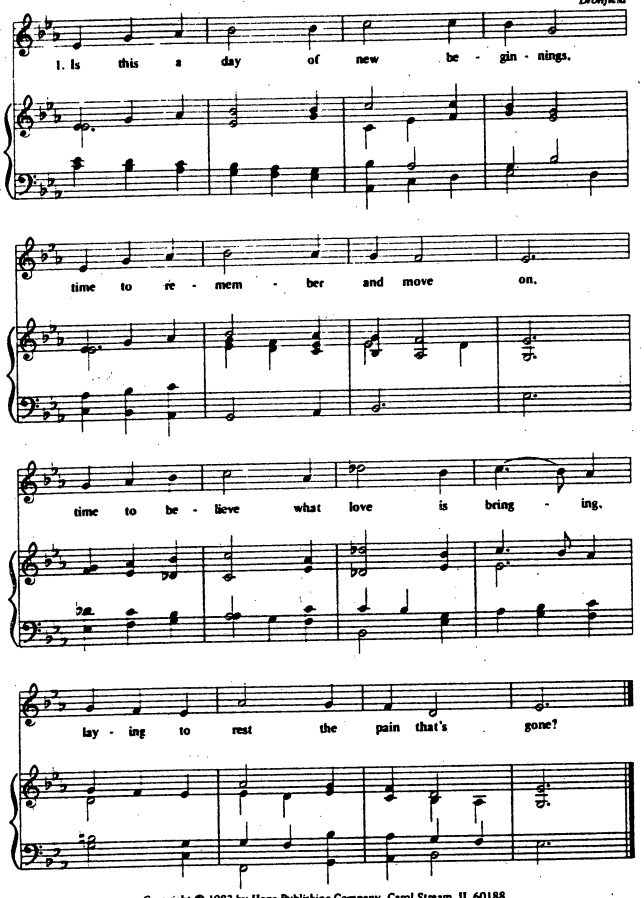
Example 4

Hymn: Process and Task Four

34. Is This a Day of New Beginnings?

BRIAN WREN

Melody by BRIAN WREN
Arranged by PETER CUTTS
Dronfield

1. Is this a day of new be - gin - nings,
time to re - mem - ber and move on,
time to be - lieve what love is bring - ing,
lay - ing to rest the pain that's gone?

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The new year
(and other new beginnings)

1. Is this a day of new beginnings,
time to remember and move on,
time to believe what love is bringing,
laying to rest the pain that's gone?

2. How can the seasons of a planet
mindlessly spinning round its sun
with just a human name and number
say that some new thing has begun?

3. Yet through the life and death of Jesus
love's mighty Spirit, now as then,
can make for us a world of difference
as faith and hope are born again.

4. Then let us, with the Spirit's daring,
step from the past and leave behind
its disappointment, guilt and grieving,
seeking new paths, and sure to find.

5. So let us gather round the table
to taste and share what love can do.
This is a day of new beginnings–
our God is making all things new.

Brian Wren, 1978

for Iain

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Brian Wren, "Is This a Day of New Beginnings?" (1978) and arr. by Peter Cutts, DRONFIELD, in Faith Looking Forward, no. 34.
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Example 5

Contemporary Popular: Process and Task One

NOVEMBER RAIN

The video begins with an elaborate cathedral wedding and the groom singing:

". . . nothin' lasts forever
And we both know hearts can change."

Scenes alternate between the wedding reception, earlier parties, and a lone prairie church scene with the theme,

"Everybody needs some time on their own
Don't you know you need some time all alone."

Dramatically, the mood and music shift. All are in the cathedral again; the bride is dead. The burial is in the "cold November rain." The loner groom is turbulently confronted with,

"Don't ya think that you need somebody
Don't ya think that you need someone
Everybody needs somebody
You're not the only one, You're not the only one."

W. Axle Rose, "November Rain," Use Your Illusion (Geffen Records, 1991), GEFC-24415, cassette side 2, band 1.

Example 6

Contemporary Popular: Process and Task Two

IT'S SO HARD TO SAY GOODBYE TO YESTERDAY

How do I say goodbye to what we had?
The good times that made us laugh and weep
I thought we'd get to see forever,
but forever's gone away . . .
It's so hard to say goodbye to yesterday.

I don't know where this road is going to lead
All I know is where we've been
and what we've been through.
If we get to see tomorrow,
I hope it's worth all the pain . . .
It's so hard to say goodbye to yesterday.

And I'll take with me the memories
to be my sunshine after the rain
It's so hard to say goodbye to yesterday.

Freddie Perren and Christine Yarian, arranged by Dallas Austin and Boyz II Men, "It's So Hard to Say Goodbye to Yesterday," on Boyz II Men - Cooleyhighharmony, sung by Boyz II Men (Motown Record Company, 1991), cassette side 1, no. 5.

Chapter 4

Understanding Dominoes: Theorems and Proofs in Two

Case 30 Using an Open Question to Facilitate

Proofs in Two Dimensions: Theorems and Proofs in Two

Proofs in Two Dimensions: Theorems and Proofs in Two

Example 7

Contemporary Popular: Process and Task Three

THE GREATEST MAN I NEVER KNEW

The greatest man I never knew
Lived just down the hall
And everyday we said hello
But never touched at all
He was in his paper
I was in my room
How was I to know he thought I hung the moon

The greatest man I never knew
Came home late every night
He never had too much to say
Too much was on his mind
I never really knew him
And now it seems so sad
Everything he gave to us took all he had

Then the days turned into years
And the memories to black and white
He grew cold like an old winter wind
Blowing across my life

The greatest words I never heard
I guess I'll never hear
The man I thought would never die
S'been dead almost a year
He was good at business
But there was business left to do
He never said he loved me
Guess he thought I knew

Richard Leigh, Layng Martine, Jr., "The Greatest Man I Never Knew," sung by Reba McEntire, For My Broken Heart (MCA Records, MCAC-10400, 1991), cassette side 2, band 2.

Chapter 3

Supplementary Materials: Processes and Tasks I Used

The Questionnaire and Interview Schedule

Coding Frames for Open-Ended Questions

Sample Letters to Participants

Ethical Approval Documentation

Example 8

Contemporary Popular: Process and Task Four

PATCHWORK QUILT

They unfolded your lives
one by one
Laid out your patchwork
under the sun
And people come from miles around
To witness your quilt
spread on the ground

And then they call out your name,
they call out your name
And you'll live forever
You know that I'll be loving you
just like a patchwork quilt

Well, there are men and women and
mothers and fathers,
sisters and brothers
and daughters and sons,
and children and babies
and lovers and friends,
They all lay before me,
sewn into one

And then they call your name,
Oh, yes they call out your name
And you'll live forever
You know that I'll be loving you
just like a patchwork quilt

Your lives had meaning and
your lives had joy
You touched so many people many
more than you will know
And you wrap yourselves around me
as I walk down these roads
You're letting me feel
your beautiful souls

I feel the warmth of your lives,
I feel the warmth of your lives
You will live forever
You know that I'll be loving you
just like a patchwork quilt

My heart spills over
flowing with tears
I cry for your suffering
and for your shortened years
And I'll take you with me
as I walk away
Remembering you
who have died with AIDS

Yes, I'll remember your names
Yes, I'll remember your names
You know that I'll be loving you
just like a patchwork quilt

Lyrics and music by Michelle Lanchester (Mikkel Music, 1988). Sweet Honey In the Rock, In This Land (EarthBeat! Records, distributed by Warner Brothers, 1992), 9 42522-4, cassette side A, no. 2.

Introduction

APPENDIX D

PASTORAL CARE AND COUNSELING RESOURCES ABOUT GRIEF

Referred to in Chapter 4, "Pastoral Care Within Grief Experiences" (p. 63), the following articles are in the Dictionary of Pastoral Care and Counseling, gen. ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990). Representative books follow this listing.

Abortion
Aging
AIDS
Anniversary Depression
Autopsy
Burial
Calling and Visitation, Pastoral
Catharsis
Chronic Illness
Crisis Ministry
Crying
Death, Biomedical Definition of
Death, Meaning of (Christian)
Death, Psychosocial Theories of
Death, Death Instinct / Death Wish
Death, Research and Education
Divorce, Care and Counseling
Divorce, Children and Adolescents In
Divorce, Pastor's
Divorce, and Remarriage (Judaism)
Divorce, and Remarriage (Orthodoxy)
Divorce, and Remarriage (Protestantism)
Divorce, and Remarriage (Roman Catholicism)
Dying, Moral Dilemmas In
Dying, Pastoral Care Of
Dying, Child and Family
Emergency Baptism
Existentialism and Pastoral Care
Family, Pastoral Care and Counseling of
Funeral
Funeral, Child's
Funeral and Burial, Jewish
Funeral Director
God's Will, Acceptance of
Grief and Loss
Grief and Loss in Childhood and Adolescence
Grief and Mourning, Jewish Care In
Guilt
Handicap and Disability
Happiness
Healing of Memories
Health and Illness
Holiday Depression
Holocaust
Homeless Persons
Hope and Despair
Hospice
Hospitalization, Experience of
Humor
Infertility
Life / Aliveness
Life Cycle Theory and Pastoral Care
Loneliness and Isolation
Loss of Function
Memorial Service
Memory
Mid-Life Persons
Miscarriage
Mourning Customs and Rituals
Older Persons, Pastoral Care and Counseling
Personal Story, Symbol, and Myth
Post-Traumatic Stress Disorder
Prayer
Prayer in Pastoral Care
Premature Birth
Presence, Ministry of
Providence, Doctrine of, and Pastoral Care
Psalms, Pastoral Use of
Rape and Rape Counseling
Reminiscence Therapy
Repression
Retirement
Runaways
Sadness and Depression
Self Expression / Self Control
Separation, Marital
Sick, Pastoral Care of
Single Parents
Suffering
Suicide, Ethical Issues
Suicide, Pastoral Care
Suicide, Prevention
Suicide, Research
Support Groups
Time / Time Sense
Tradition as a Mode of Care
Trauma
Victimization
Violence
Wartime Pastoral Care
Widows / Widowers
Work and Career
Worship and Celebration

Arnold, William V. "A Pastoral Approach to Loss and Grief." In Introduction to Pastoral Care. Philadelphia: The Westminster Press, 1982, pp. 161-172.

Clinebell, Howard J. "Bereavement Care and Counseling." In Basic Types of Pastoral Care and Counseling: Resources for the Ministry of Healing and Growth. Rev. and enlarged. Nashville: Abingdon Press, 1984, pp. 218-242.

Droege, Thomas A. Guided Grief Imagery: A Resource for Grief Ministry and Death Education. New York: Paulist Press, 1987.

The Funeral: A Service of Witness to the Resurrection. Supplemental Liturgical Resource 4. Prepared by The Office of Worship for the Presbyterian Church (U.S.A.) and the Cumberland Presbyterian Church. Philadelphia: The Westminster Press, 1986.

Jackson, Edgar. Understanding Grief. Nashville: Abingdon Press, 1957.

Joesten, Leroy B. "The Voices of the Dying and the Bereaved: A Bridge Between Loss and Growth." In Hospital Ministry. Ed. Lawrence E. Holst. New York: Crossroad, 1985.

Lester, Andrew D. Coping With Your Anger: A Christian Guide. Philadelphia: The Westminster Press, 1983.

_____. Pastoral Care with Children in Crisis. Philadelphia: The Westminster Press, 1985.

Mitchell, Kenneth R. and Herbert Anderson. All Our Losses, All Our Griefs. Philadelphia: The Westminster Press, 1983.

Oates, Wayne E. Pastoral Care and Counseling in Grief and Separation. Philadelphia: Fortress Press, 1976.

_____. Your Particular Grief. Philadelphia: Westminster Press, 1981.

Platt, Larry A., and Roger and G. Branch. Resources for Ministry in Death and Dying. Nashville: Broadman Press, 1988.

Rowatt, G. Wade, Jr. "Depression and Suicide," in Pastoral Care with Adolescents in Crisis. Louisville: Westminster / John Knox Press, 1989, pp. 119-130.

Services for Occasions of Pastoral Care. Supplemental Liturgical Resource 6. Prepared by The Ministry Unit On Theology and Worship for the Presbyterian Church (U.S.A.) and the Cumberland Presbyterian Church. Louisville: Westminster / John Knox Press, 1990.

Spiegel, Y. The Grief Process: Analysis and Counseling. Nashville: Abingdon Press, 1977.

Switzer, David K. The Dynamics of Grief. Nashville: Abingdon Press, 1970.

_____. The Minister as Crisis Counselor. Revised and enlarged. Nashville: Abingdon Press, 1986.

Westberg, Granger E. Good Grief: A Constructive Approach to the Problem of Loss. Philadelphia: Fortress Press, 1971.

Westerhoff, John H., III, and William H. Willimon. Liturgy and Learning Through the Life Cycle. Minneapolis: The Seabury Press, Inc., 1980.

APPENDIX E

CASE STUDIES

The following ten case studies provide expanded information for table 3, "Illustrative Catalyst Moments," pp. 160-161. They provide background materials for chapters 9 ("Case Study Applications," pp. 153-168) and 10 ("Pastoral Evaluations," pp. 169-177). Details have been changed to protect individuals' privacy. Vignettes are organized first by task (no. 1-4, 1, 2, 3, 4) and then by caregiver role: A = church musician, B = pastoral counselor.

1-4 A: Tenebrae Service

Role: Minister of Music

Background

In preparing for Holy Week observances, I suggested that the adult choir lead the congregation in a Good Friday Tenebrae service. As a worship leader, my reasons and hopes for having a Tenebrae service were varied. I wanted to provide a worship experience that pastorally related more to contemporary life than traditional Easter musicals. Within a church that already used rich, liturgical symbols, I wanted to add the Tenebrae symbol of darkness, particularly focusing on making the service relevant to persons' everyday lives. I believe that experiencing Good Friday prepares the way for Easter. I was drawn to the contrasting symbols between the Tenebrae and Easter. As a musician, my artist's palette must include dark shades as well as light. Both bring out the richness in each other. As both human being and minister, my own encounters with God have most vividly happened in times of brokenness and re-birth.

I searched through several Tenebrae services. Others included music that was either familiar within other denominations (but not Southern Baptist) or completely new. Pragmatically, I needed music that would not require extensive rehearsal. Pastorally, I needed a musical language that persons could interact with as a congregation, rather than merely listen to as an audience. I created our own service, drawing from anthems already in the choir's "memory bank." Using familiar anthems in the context of this Tenebrae service could foster new meanings.

The pastor and I disagreed on one particular symbol. I wanted to have an additional candle that symbolized God's presence in the darkness. My own experiences of "darkest night"--when God seems totally absent and my soul feels utterly broken--have been transformed by God's still, abiding presence. I have always experienced some kind of death before a re-birth. Even when God has been most silent, God has somehow been with me

[illegible]

[illegible]

[illegible]

in my darkest "hell." In contrast, the pastor (a Ph.D in systematics theology) thought that all candles should be extinguished. Jesus died--not partially, but completely. Also, Jesus cried out, "My God, my God, why have you forsaken me?" (Matthew 27:46). I agreed with that, but something seemed to be lacking. After examining the symbols on several occasions, both learned from the other, creating the "God-candle" symbol and guided imagery used in the following description.

Description

The following excerpts are directly from that bulletin. Bracketed text supplies extra-bulletin information pertinent to this case study.

SHADOWS OF HOLY WEEK
A Tenebrae Service of Scripture and Music
Portraying the Darkness of the Crucifixion
Led by the
------ Church Sanctuary Choir
Good Friday, March -----
8:00 p.m.

. . . . . .

[printed introduction]

The Tenebrae service, meaning "shadow," originated during the early years of the church. Similar to Advent, it is a service with candles. Symbolizing Holy Week, it is a service of increasing darkness.

The central candle represents God's everlasting presence. Lighting the individual candles represents Jesus' birth. Burning them represents the light he lived. Extinguishing them represents the darkness he experienced throughout the crucifixion.

As we relive the darkness of Christ's life and death, we face the dark struggles within our own lives. Jesus came as "Emmanuel," "God with us." Jesus lived as "Emmanuel," "God with us." Jesus died as "a man," "God who hurts with and for us."

We pray that you discover a renewing sense of God's presence in your life.

Chimes, Entrance of Choir and Readers

[Every possible light in the sanctuary was turned on. The chimes and entrance compared this to any other worship service, and distinguished it from a musical concert.]

The Lighting of the Candles

[A larger pillar candle (on the altar table) had already been lit, prior to the congregation's gathering. Six standard candles (also on the altar) were lit from the pillar candle's flame.]

Men: In the beginning was the Word, and the Word was with God, and the Word was God.
Women: He was in the beginning with God;
Men: All things were made through him, and without him was not anything made that was made.
Women: In him was life, and the life was the light of men.
All: The light shines in the darkness, and the darkness has not overcome it. (John 1:1-5)

CONGREGATIONAL HYMN **Christ Is the World's True Light**
Text by George W. Briggs; printed below
Tune of "Now Thank We All Our God," by Johann Crüger

Pages of "New Times" by Mary Ann Wright

Poems by George W. Mayfield published in
Texas Literary Journals

CONTENTS

Introduction 1

"The Flying Machine" 2

"Time Flies" 3

"Mother" 4

"Life" 5

"Memory" 6

"Sunset" 7

"Home" 8

"Hope" 9

"Love" 10

"Nature" 11

"Death" 12

Introduction

The Texarkana Gazette, quoting "Rumors," delightfully divided the merit of the columns. Similar to Mother, it is a revision with changes of the Texarkana Daily Gazette.

Reprinted with permission from the Texarkana Gazette.

Poems by George W. Mayfield
Published in the Texarkana Daily Gazette
and Texarkana Courier-Gazette
Introduced by the
Texas Literary Society
Edited by Mary Ann Wright
Texas Literary Journals
Poems by George W. Mayfield

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"Love" 10

"Nature" 11

"Death" 12

Pages of "New Times" by Mary Ann Wright

Christ is the world's true light, Its captain of salvation.
The daystar clear and bright Of ev'ry one and nation;
New life, new hope awakes Where'er we own his sway:
Freedom her bondage breaks, And night is turned to day.

I. SHADOWS OF LONELINESS

[headings were gleaned from other Tenebrae services]

Luke 22:52-54, John 19:14-17 [reader's name]

[A lay person reads the text, then extinguishes one of the six candles with a candle snuffer. Immediately following, a layer of sanctuary lights is turned off. This procedure continues for each "shadows" sequence.]

Jesus Walked This Lonesome Valley arr. J. Carter

[The choir sings.]

II. SHADOWS OF THE CROSS

Luke 23:33-43 [reader]

When I Survey the Wondrous Cross Text, I. Watts
Tune, L. Mason; arr. G. Martin

III. SHADOWS OF SUFFERING

Matthew 27:45-49

Congregational Hymn **O Sacred Head Now Wounded** no. 105

IV. SHADOWS OF DEATH

Luke 23:44-49 [reader]

Jesus Died On Calvary's Mountain arr. A. Parker

V. SHADOWS OF THE TOMB

Matthew 27:57-66 [reader]

Were You There? Spiritual, arr. H. T. Burleigh

VI. SHADOWS OF GOD'S LOVE

John 12:24, 35-56, 44-46; 16:19-20,22 [reader]

[This reader is of particular significance. Her daughter (an identical twin) had been killed in a car wreck, just two years earlier, close to Easter. Owing to their overwhelming grief, she and her husband had taken a needed break from choir. Singing was too painful. She was gradually becoming reinvolved, mainly by helping me in children's choir. She was receptive toward being a reader for this service. Her presence embodied someone well-acquainted with grief. This congregation had suffered with her.]

Wondrous Love arr. P. Christiansen

[All sanctuary lights were out except for those needed in the choir loft for the choir to see. When they finished singing, those lights were turned out. The choir made its way down to the congregation to participate as "congregation" in the following guided imagery. In preparing with my "lights person," I forgot an important detail: the choir needed light to get from the choir loft to their seats. There were a few steps. Fortunately, no one fell. Vivid metaphors emerged as choir members were leading and guiding each other in the darkness--holding out a hand, looking for any bit of light. A verse I had learned as a child popped into my mind: "All we are like sheep."]

DARKNESS AND MEDITATION

Manufacture and Maintenance 1

Manufacture of Cotton Goods 21

Manufacture of Silk Goods 31

Manufacture of Woollen Goods 41

Manufacture of Linen Goods 51

Manufacture of Lace 61

Manufacture of Paper 71

Printing, Bookbinding, and Stationery 81

Miscellaneous Trades 91

[For this service, the brass altar-table cross (used throughout the church year) was completely draped by a black cloth. The cross's shape was outlined, and the thick, dark cloth looked somewhat like a black screen. The pastor spoke of times in our lives when life's bright lights go out, when we experience total darkness, and when God's earlier light has abandoned us. At this point, he moved the "God candle" behind the veiled, screen-like cross. It was barely visible.]

[The pastor continued, having everyone close their eyes in order to more fully experience their own "darkness." He led everyone through a guided imagery: "Remember the dark times in your life, when God seemed absent. It may be going on now." He identified different kinds of darkness: death of a loved one, failing health, divorce, disappointments and failed expectations, broken relationships, loss of a job, silence from God (etc.). He drew parallels to Jesus' last week. He focused on the disciples' despair and disillusionment. They did not know that Easter was coming. Theologically and circumstantially, we don't know exactly what happened during those three days of death. We do know that God's presence--somehow--survived. He closed with a prayer, thanking God for past faithfulness "in our darkness," and for our assurance of Easter. The congregation was invited to remain in silent meditation, until they were ready to leave (in silence). Foyer lights (in the back) were turned on, providing light for leaving the sanctuary.]

Reflections

Attendance was low in both the choir and congregation. This is not the kind of service that typically draws crowds. However, responses from those present repeatedly expressed that this was a "most meaningful service." The musical moods and visual environment created dramatic expressions ("guiding") and impressions ("informing"). Its simplicity starkly contrasted with Easter's fanfare.

The choir's descent to the congregation concerned me, yet was filled with meaning. They were like sheep leading each other. Upon reflection, the only light they had was the small flame from the "God candle" on the altar table.

The service was powerful for those of us who were worship leaders--both as leaders and as participants. During the guided imagery, my own memories were stirred at physiological, emotional, and spiritual levels. For me, the community experience of remembering transcended my own personal memories. I do not have formal terminology and explanations[1] for that experience; I just know that it happened. This is an ever-constant and ever-changing community of faith. Like most church families, they experience life's celebrations and tragedies both together, and in isolation from one another.

Upon later reflection, events since that service add new meanings. For example, the reader whose daughter had died experienced further grief when her husband died suddenly from a heart attack. Another death--my own "head of the lights" and caretaker of practical details I tended to overlook--has occurred. This retired layperson (who later became the staff "Activities Director") was a unique friend to the youth, children, and senior adults, and all others. I remember his help with this Tenebrae service (and later, more complex concerts) with warmth and thankfulness. Meanings from that service do not exist in a vacuum of that evening, itself. They are continually re-collected with each new

---

[1]Such terminology and examinations do exist within the developing field of transpersonal psychology.

Tenebrae service I experience and at continuing marker-events in our lives.

Evaluations

Theological arguments possibly could be built for both using or not using the pillar candle. The printed introduction and its use with John 1:1-5 related it with God's everlasting presence. I have heard fragments of theological discussions about experiencing God's absence. In my own mind, that is what the "darkness" represented. I wonder what other dimensions others may be acknowledging. My theological understanding is finite; I only "see through a mirror dimly."

The power of the guided imagery validated its use in this incidence. I don't know that either of us knew the term "guided imagery," but the basic procedures used have similarities to techniques used by Helen Bonny[2] and Thomas Droege.[3]

At the initial reading (John 1:1-5), I now cringe when I read "he was the light of men." If used today, I would change it to more inclusive language, such as "the light of all."

Pairing the text of "Christ Is The World's True Light"[4] with NUN DANKET[5] (the melody of "Now Thank We All Our God") provides an awkward metrical conflict at "Free-dom her bond-age breaks." However,it is used in the same manner with its tune, DARMSTADT. Some might critique that NUN DANKET is already wed to its text, "Now thank we all our God," and should not be supplied with new words. For this service's pastoral purposes of connecting with persons' life experiences, this pairing is deemed to be both (1) practical (from perspectives of providing a familiar tune and appropriate musical style) and (2) metaphorical (Christ as the true light, paired with NUN DANKET's associations of thanksgiving).

Comprehensively, the musical selections[6] moved from "brightness" to

---

[2]Helen Lindquist Bonny, "Sound as Symbol: Guided Imagery and Music in Clinical Practice," Music Therapy Perspectives, 6 (1989), pp. 7-10.

[3]Thomas A. Droege, Guided Grief Imagery: A Resource for Grief Ministry and Death Education (New York: Paulist Press, 1987).

[4]Words by George, W. Briggs, 1931; DARMSTADT by Ahasuerus Fritsch, 1679, harmonized by J. S. Bach, c. 1765. Baptist Hymnal (Nashville: Convention Press, 1975), no. 274.

[5]NUN DANKET by Johann Crüger, 1647, adapted by Felix Mendelssohn, 1840. Text, "Now Thank We All Our God" by Martin Rinkart, 1663, trans. by Catherine Winkworth, 1858. Baptist Hymnal (1975 ed.), no. 234.

[6]"Christ Is the World's True Light," NUN DANKET.
"Jesus Walked This Lonesome Valley," folk song, arr. John Carter, SATB with keyboard (New Berlin, Wis.: Jenson 405-10010, n.d.).
"When I Survey the Wondrous Cross," text by Isaac Watts, HAMBURG by Lowell Mason, arr. Gilbert Martin, SATB with organ (Bryn Mawr, Penn.: Theodore Presser Co., 1970), 312-40785.
"O Sacred Head Now Wounded," words by Paul Gerhardt, 1656 (based on a Medieval Latin poem), trans. by James Alexander, 1830; PASSION CHORALE by Hans Leo Hassler, 1601, hamonized by J. S. Bach, 1729.

"darkness." Singularly, Gilbert Martin's setting of "When I Survey the Wondrous Cross" moves from quiet reflection to passionate sacrifice. These musical mood shifts are similar to Kate Hevner's Mood Wheel[7] and Helen Bonny's adaptations.[8] The mix of traditional chorales, folk tunes, and spirituals added a rich "rootedness" that would have been unavailable with unfamiliar music. Through these selections that already held elaborate[9] memories, congregational members became participants, not mere listeners. Further participation was activated by involving them in a reading, in congregational hymns, and in the guided imagery.

I did not provide the choir with preparation for the guided imagery, nor with debriefing time afterward. I wonder what memories and meanings were stirred. Particularly as worship leaders, the service seemed to affect some of them quite deeply. Pastorally, that could have enriched Sunday morning's preparation for worship, or could have been incorporated into the next regular rehearsal.

Baptist Hymnal (1975 ed.), no. 105.

"Jesus Died On Calvary's Mountain," arr. Alice Parker, SATB with bass solo (New York: Lawson-Gould Music Publishers, 1970), L.G. Co. 51512.

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1-4 B: Loss/Grief Class

Role: Clinical Pastoral Education (C.P.E.) Chaplain

Background

I was leading two, weekly grief group/classes on the hospital's inpatient psychiatric unit. My role was as a C.P.E. chaplain. They did not know me as a musician. Average patient hospitalization was two to three weeks. These persons were from all walks of life. The group make-up was always changing, depending upon patients' admittance/discharge dates, issues they were dealing with, and other classes offered at the same hour. Individually and collectively, these persons had experienced many different losses: death of a spouse, child, or parent; loss of physical and/or mental health; divorce; job/career loss; losses from an earlier trauma; broken relationships; etc. Significant, recurring issues included (1) unresolved griefs (usually resurfacing with a new loss), (2) negative ingrained messages about dealing with grief, (3) conflicting grief reactions owing to abuse related with the deceased, and (4) additional coping responses related to one's mental illness and medications (or lack of medications).

Description

My purposes as a group leader were (1) to provide a safe, trusting environment, (2) to give patients a foundation for identifying and understanding their own grief processes, (3) to foster personal expression and group interaction, (4) to develop pastoral relationships that might extended beyond the class meetings, and (5) to work as a staff team member in patient evaluations, treatment plans, and follow-through.

The first portion of each class was more "sustaining"[10] and "informing." Through informal dialogue, we identified (or reviewed) different kinds of attachments and losses. Then, I used a handout (from my supervisor) with (1) Worden's tasks and (2) lists of physical sensations, feelings, thoughts, and behaviors associated with grief. Information about grief was presented in somewhat of a dialogue manner. For many, this information validated their grief experiences as being normal grief reactions. Such validation was sustaining for them as persons, particularly when their hospitalization represented extreme vulnerability.

Within this setting, "God-talk" was intentionally minimal. Another class addressed spirituality. This class dealt with grief. I always introduced myself as a unit chaplain. My pastoral identity would be validated not by what I said, but by who I was with them. Many of their faith-stories emerged as integral parts of their life-stories. Usually, I acknowledged negative messages about grief that they may have learned at church. I countered them with psalmists' expressions to God of "why have you abandoned me?" and "will my sorrow ever end?" Their feelings needed to be affirmed, not judged.

The second portion of the class usually involved a musical intervention to spark deeper reflections and dialogue--thus "confronting" persons

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[10]Throughout case study material, the words "sustaining," "confronting," "healing," "reconciling," "guiding," and "informing" refer to pastoral care functions, as described in Chapter 4, "Pastoral Care Within Grief Experiences."

with their particular losses and "guiding" them through their grief processes. The following exercise was developed and used to help identify one's own grief processes. Using short, musical excerpts from The Secret Garden[11] (a recent Broadway musical), patients were invited to get in touch with their own grief. I introduced the music with brief, relevant story-lines. I provided texts for them to follow along. The excerpts' order generally corresponded with Worden's tasks, while also providing realistic overlapping of grief's processes. Their content made frequent references to grief responses (physical sensations, feelings, thoughts, and behavior). I invited persons to listen, read the texts, and reflect--making "connections" with their own losses. I encouraged them to listen to whatever feelings or thoughts emerged.

The actual text that group members followed is provided at the end of this case study. Several responses are recorded below.

1. "I Heard Someone Crying"

"I heard someone crying, Maybe it was me . . ." [In the story, this little girl's parents have both died. She wakes up thinking they are alive, but is confronted with the truth that they are dead.]

A fellow C.P.E. chaplain related this phrase with his experiences as a chaplain. Throughout the C.P.E. unit many of his patients had died. Initially, he saw himself as being "blessed," having been protected from personal tragedy. During the unit, he began to accept that he--too--experienced a loss when pastoral relationships ended in death. Not only were others crying, he was crying, too. He began to explore other tragedies in his own life story.

2. "Lily's Eyes"

"She has her eyes, The girl has Lily's hazel eyes,
Those eyes that closed and left me all alone . . . " (The girl's uncle cannot bear to look at her, for her eyes remind him of his wife who had died ten years earlier. Stuck in his pain, he had become bitter, isolated from his own feelings and feelings from others.)

One woman painfully remembered seeing "my husband cry as he was dying." On a different occasion, a man was reminded of "my mother's eyes." She had raised him until he was eight years old, when he was suddenly taken away and put in foster care. He expressed, "I remember her eyes as I was leaving. I felt so scared and alone."

3. "Where In the World"

"Why did I have to meet you, love you
Why can't I rid you from my mind"

A woman had recently left her husband, following years of a destructive marriage. She was determined to get on with her life.

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[11]The Secret Garden, based on the novel by Frances Hodgson Burnett, book and lyrics by Marsha Norman, music by Lucy Simon, (Columbia, Sony Music Entertainment Inc., 1991), compact disc CK 48817, tracks 6, 17, 34, and 26.

An unusually fine score is available for solo voice with piano accompaniment. Ironically, the first musical instruction in this is to play and sing in a "pastoral" manner. "Clusters of Crocus / Come to My Garden, in The Secret Garden: Vocal Selections, lyrics by Marsha Norman, music by Lucy Simon, piano arrangement by Michael Kosarin (ABCDE Publishing Ltd. and Calougie Music, 1992), p. 7.

She noted that she had to learn to be by herself. Otherwise, she might get involved with someone "just like him."

"How in the world, tell me how in the world
Can I live without your love"
A man in his late fifties was recently divorced. He was broken, hoping for a reconciliation.

"How could I know I would have to leave you
How could I know I would hurt you so"
I usually noted that sometimes we initiate the loss for someone else, or for ourselves. A healthy, positive choice can result in loss. Each of us makes choices to break attachments, or to make new attachments. Beating ourselves over past mistakes is useless. We could not have predicted the future. We can learn from the past.

4. "Wick" (the Welsh word for "alive")

"You clear away the dead parts so the tender buds can form
Loosen up the earth and let the roots get warm."
This phrase typically generated numerous responses. "Clearing away the dead parts" was more powerful because of its recognition of the loss and its preparation for the new. A significant pastoral relationship developed when one person wanted to explore "letting the roots get warm."

"Come a mild day, come a warm rain
Come a snowdrop, a-comin' up . . .
Callin' all of us to come
Callin' all the world to come"
A young man had tragically witnessed the deaths of several persons who were close to his age. Although he was in earlier grief processes, he was drawn to this portion of the music. He commented, "I need hope." Another person associated this with Michael Bolton's song, "When I'm Back On My Feet Again."

"Oh somewhere there's a single streak of green below
And all through the darkest night-time
It's waiting for the right time
When a thing is wick
It will grow."
Again, many life-experiences emerged. The metaphors tapped a "soul-language" that goes beyond Parkes' and Worden's clinical descriptions, enlivening each person's imagination. For example, the Welsh word "wick," which means "alive," was associated with the "wick" of a candle, particularly through the darkest times of loneliness and fear. (See the text, fifth line.) Personal readiness and timetables were other themes. The gardeners were associated with daily caregivers: doctors, nurses, therapists, chaplains, etc. By far, this song was a favorite. It offered hope and new life, with rich right-brain metaphors that often reached an essence of being. Persons' energies seemed to be enlivened. It significantly contrasted with the earlier three excerpts.

Reflections

This exercise sparked significant dialogues--particularly in a group where persons can feel extremely vulnerable. Its varied grief expressions provided a bridge for connecting with persons' own losses. For example, the anguish of the third excerpt ("Where In the World") voiced behaviors, thoughts, and feelings that often keep grieving persons in isolation. Typically, the grieving person is absorbed by the loss, while the rest of the world moves on. Here, this song confronted

those experiences and facilitated a sustaining community while group members dialogued about their experiences.

Consistently, persons' identification with specific parts of the music and text paired together better than I had anticipated. The patients expressed great wisdom from within. Usually, time was too short.

Evaluations

I learned a lot about myself as a group leader. This role was quite different from my music leadership roles. In my musical realm, I generally have a "take-charge" agenda and persona. Usually, musical preparations require a high task-oriented setting. As a music teacher and director, I call forth and guide others' musical responses. I have to hear and respond to them, maintaining clear perceptions of desired musical results and processes for reaching them. The director (or teacher), necessarily uses initiative. Good rehearsals have a sense of rhythmic flow.

In the pastoral realm, I have to back-off, letting their internal processes (versus external responses) inform me more as a group leader. The responses may be more subtle, such as facial gestures, tones of voice, and interwoven threads of one's life story. I discovered that I need to quiet and center myself before others arrive for the group. Otherwise, my own agenda/timetable to "get this done" kicks in. Within myself, my mode of relating can feel demanding rather than inviting.

Actually, I do see correlations between my two leadership roles. The best grief sessions also had a rhythmic flow as we transitioned from one theme to another. As a musician, I also benefit from "centering in" before a rehearsal--personally, pastorally, and musically. Too often, I have hastily rushed from one rehearsal to another. Realizing that I can't be all things to all people, I still wonder what pastoral needs and opportunities I have overlooked. I wonder what internal processes within myself I have ignored.

Persons' grief responses are not to be molded into The Secret Garden's specific story, or into the excerpts' corresponding tasks. The musical excerpts are used to generate personal reflections that lead to one's own clarification. For example, a man in early grief identified with the last song, "Wick," because of its hope.

Upon further evaluation, these excerpts beautifully illustrate grief's overlapping processes and tasks. Excerpt one, "I Heard Someone Crying," demonstrates both searching and accepting the reality. "Lily's Eyes" is a prime example of unresolved pain, along with selected memory and stabbing pain (Oates' stage five).

The next excerpt, "Where in the World," portrays a tidal flow of searching, painful longing, and adjusting. Its following song, "How Could I Ever Know" leads into an "emotional relocation" of memories. It illustrates how one can move through several grief tasks within one transformational moment. However, that one moment must be seen within one's larger history. Reiterating a statement from chapter 2 (p. 25), actively changing the lost attachment into a memory "does not occur in one dramatic instant, but rather through a succession of many--usually countless--transformational moments."

Finally, "Wick" aptly relates with task four's "moving on." Using it too early in one's grief could invalidate the significance of the loss. Seasonally, one has to go through "winter" for the broken off "branch" to shrivel and die. Only then can one really *"clear away the dead parts."*

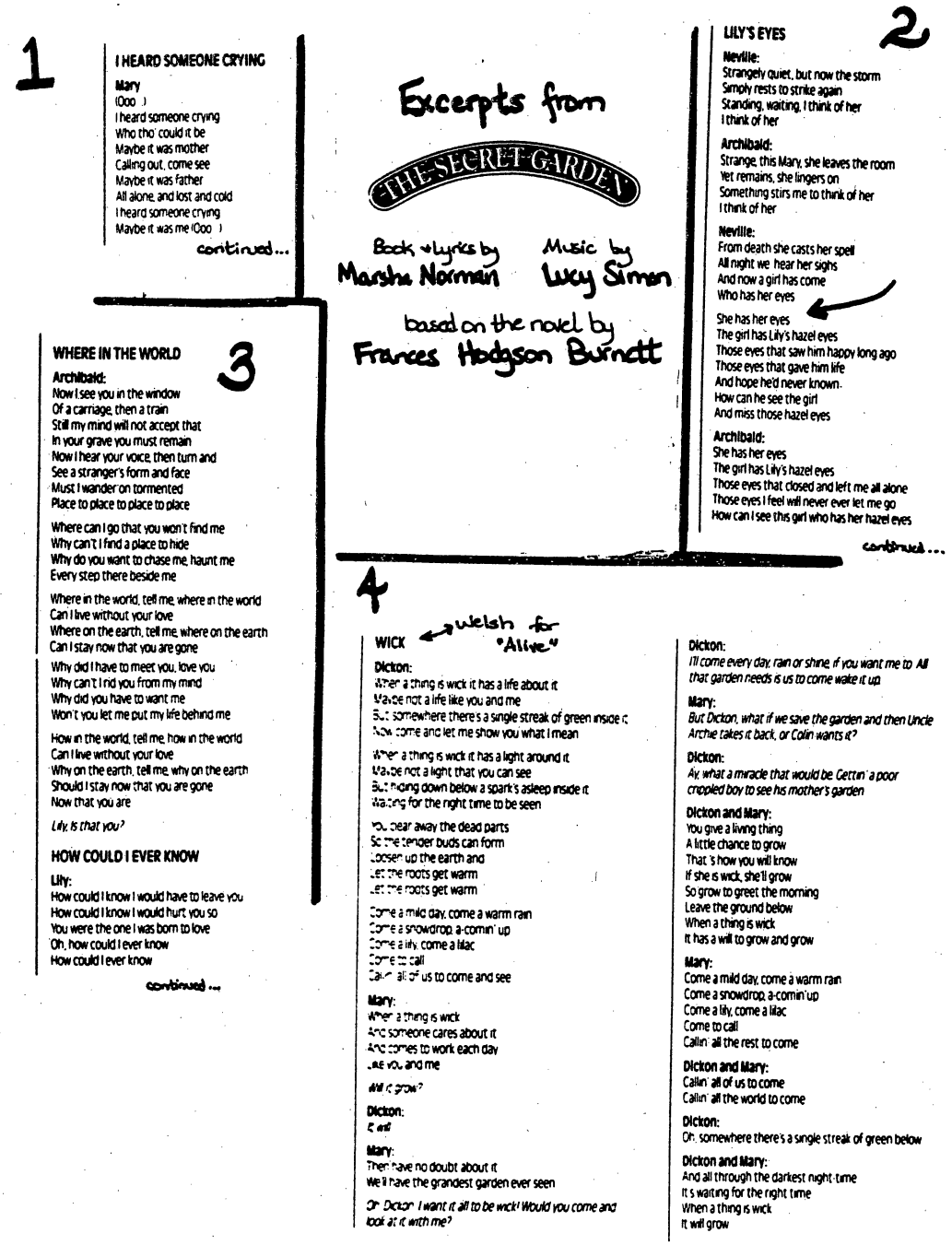
After having observed the unit's expressive therapists, I provided group members with blank paper and colored pens. These were simply for them to jot down or draw anything they wanted through the session. That provided them with a memory of the session itself.

I think my selection of Broadway "story" music helped me enter their everyday lives. The title of "chaplain" can carry a lot of baggage, depending on persons' experiences with clergy or other representatives of religion (a parent, teacher, etc.). Within this particular setting, using familiar church music could have transferred many negative associations: judgment, patriarchal authority, guilt, or abandonment by God. My presence as "chaplain," along with my invitations to talk individually and to join us for chapel services did distinguish my role with them as being pastoral. Furthermore, the term "familiar church music" is ambiguous. Religious backgrounds were diverse. The musical selection needed to provide an inclusive meeting place.

As this case study is being inserted into this dissertation, winter is in season. I am anticipating spring with my own new metaphors and meanings from group experiences with the last song, "Wick."

Example 9

Excerpts from The Secret Garden


1
I HEARD SOMEONE CRYING
Mary
(Ooo...)
I heard someone crying
Who tho' could it be
Maybe it was mother
Calling out, come see
Maybe it was father
All alone, and lost and cold
I heard someone crying
Maybe it was me (Ooo...)
continued...
Excerpts from
THE SECRET GARDEN
Book & lyrics by
Marsha Norman
Music by
Lucy Simon
based on the novel by
Frances Hodgson Burnett
2
LILY'S EYES
Neville:
Strangely quiet, but now the storm
Simply rests to strike again
Standing, waiting, I think of her
I think of her
Archibald:
Strange, this Mary, she leaves the room
Yet remains, she lingers on
Something stirs me to think of her
I think of her
Neville:
From death she casts her spell
All night we hear her sighs
And now a girl has come
Who has her eyes
She has her eyes
The girl has Lily's hazel eyes
Those eyes that saw him happy long ago
Those eyes that gave him life
And hope he'd never known.
How can he see the girl
And miss those hazel eyes
Archibald:
She has her eyes
The girl has Lily's hazel eyes
Those eyes that closed and left me all alone
Those eyes I feel will never ever let me go
How can I see this girl who has her hazel eyes
continued...
3
WHERE IN THE WORLD
Archibald:
Now I see you in the window
Of a carriage, then a train
Still my mind will not accept that
In your grave you must remain
Now I hear your voice, then turn and
See a stranger's form and face
Must I wander on tormented
Place to place to place to place
Where can I go that you won't find me
Why can't I find a place to hide
Why do you want to chase me, haunt me
Every step there beside me
Where in the world, tell me, where in the world
Can I live without your love
Where on the earth, tell me, where on the earth
Can I stay now that you are gone
Why did I have to meet you, love you
Why can't I rid you from my mind
Why did you have to want me
Won't you let me put my life behind me
How in the world, tell me, how in the world
Can I live without your love
Why on the earth, tell me, why on the earth
Should I stay now that you are gone
Now that you are
Lily, is that you?
HOW COULD I EVER KNOW
Lily:
How could I know I would have to leave you
How could I know I would hurt you so
You were the one I was born to love
Oh, how could I ever know
How could I ever know
continued...
4
WICK ← Welsh for "Alive"
Dickon:
When a thing is wick it has a life about it
Maybe not a life like you and me
But somewhere there's a single streak of green inside it
Now come and let me show you what I mean
When a thing is wick it has a light around it
Maybe not a light that you can see
But hiding down below a spark's asleep inside it
Waiting for the right time to be seen
You clear away the dead parts
So the tender buds can form
Loosen up the earth and
Let the roots get warm
Let the roots get warm
Come a mild day, come a warm rain
Come a snowdrop, a-comin' up
Come a lily, come a lilac
Come to call
Callin' all of us to come and see
Mary:
When a thing is wick
And someone cares about it
And comes to work each day
Like you and me
Will it grow?
Dickon:
It will
Mary:
Then have no doubt about it
We'll have the grandest garden ever seen
Oh Dickon I want it all to be wick! Would you come and look at it with me?
Dickon:
I'll come every day, rain or shine, if you want me to. All that garden needs is us to come wake it up
Mary:
But Dickon, what if we save the garden and then Uncle Archie takes it back, or Colin wants it?
Dickon:
Ay, what a miracle that would be. Gettin' a poor crippled boy to see his mother's garden
Dickon and Mary:
You give a living thing
A little chance to grow
That's how you will know
If she is wick, she'll grow
So grow to greet the morning
Leave the ground below
When a thing is wick
It has a will to grow and grow
Mary:
Come a mild day, come a warm rain
Come a snowdrop, a-comin' up
Come a lily, come a lilac
Come to call
Callin' all the rest to come
Dickon and Mary:
Callin' all of us to come
Callin' all the world to come
Dickon:
Oh, somewhere there's a single streak of green below
Dickon and Mary:
And all through the darkest night-time
It's waiting for the right time
When a thing is wick
It will grow

The Secret Garden, based on the novel by Frances Hodgson Burnett, book and lyrics by Marsha Norman, music by Lucy Simon, (Columbia, Sony Music Entertainment Inc., 1991), compact disc CK 48817, tracks 6, 17, 34, and 26.

1A: Absence from Funeral

Role: Piano teacher in a piano class. (The class is held in an electronic piano lab. Students can play either out loud or individually with headphones.)

Background

A usually bubbly, energetic international student came to piano class, 11:00 a.m. On this day, she was unusually quiet, and seemed quite sad. Then she told me, "My father is being buried today; the funeral is happening this morning." I knew she had been to see him several months earlier, while he was ill. I did not know he had died. Her stepmother (the woman who raised her) had died about six months earlier. I was surprised she had come to class, but knew of her diligent commitment as a student. We had a warm teacher/student relationship that had existed for about two years. I hugged her, told her of my sorrow with her, and asked if she wanted the day off from class. She wanted to stay. I was surprised, yet glad. She seemed to find comfort in being with us. I felt at a loss as to what I could do. I suddenly became aware that within that class of four piano students, five of their parents had died within the past ten months.

Description

I asked W. if she minded if the other class members were told. Other students had begun their usual scale routines. At a natural transition point, I told them (or let W. tell them) about her father's death and burial. Class members were very responsive to W., offering warm condolence and brief remembrances of their own bereavements. One student whose loss was particularly fresh teared up, as if she were reexperiencing her own father's death.

Since this setting was a seminary class, I felt no hesitation in leading a prayer for W. and her family. After the prayer, my well-organized class plans didn't seem to fit. Intuitively, I dropped the plans and switched gears, not sure where I was heading. I asked W. if she'd like us to sing one of her favorite hymns. We gathered around her piano, and I played (she was also sitting on the bench) as everyone sang her selection, "It Is Well with My Soul."[12] These are voice majors, and they sing much better than they play piano! We were all visibly and emotionally moved. We continued singing a few more.

I felt like W. might need some personal reflection time, but I didn't want to just disband class. I had a responsibility as a teacher to the other students. I had the other students work on their own. Later, I would come by and check with them individually.

I spent some more time with W. She told me more about her father's death, and her feelings about not being able to go home. I felt a strong connection with her. Later, when I sensed we were at a "change-point," I encouraged her to play her feelings through her music or whatever she wanted--to stay or leave as she needed.

My teaching rapport with other students was somehow different than usual. Performance tasks were transformed by pastoral tasks. I particularly remember the accompaniment selection that one student (the

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[12]Words by Horatio G. Spafford, 1873; VILLE DU HAVRE by Philp P. Bliss, 1876; Baptist Hymnal (1975), no. 339.

one who had initially "teared up") was playing, "When I Am Laid in the Earth," by Henry Purcell.[13] I was not into heavy-duty formal critique, but we did work through several portions of it.

I do not remember how class ended that day, but I do remember having experienced something life-changing through our shared griefs and shared music.

Reflections

I remember feelings inadequate. I could barely imagine what W. was going through. I knew she had been close to her father.

Only now, do I recognize my own related feelings of grief and separation when my grandmother died. I was in college. My parents were unable to attend her funeral and burial because of international visas. (They were living in the Middle East.) The separation was painful for our family.

I admire W.'s openness and honesty. W.--who was separated from both her father and her extended family--brought her loss into the room. We could not have forced ourselves onto her as a "caring community." She allowed us to share in a sacred moment of her life.

A few years later, I notice that I feel an unusually deep respect for, and fellow humanity with the students from that particular class. I wonder what that says about "authority" as a teacher. I have always seen myself as teaching with a "relational" style. Still, I recognize a distinct difference with these persons after this encounter.

Evaluations

I don't remember if I told the class, or if W. told them about her father's death. Upon reflection, I realize the importance of asking W. what she preferred. I do remember feeling inadequate: "What was I going to do?" Typical class structure didn't seem to fit. If I had stayed with my feelings of helplessness, I would have ignored the significance of that moment. She was noticeably upset by her father's burial. Sometimes, I need to risk my own vulnerabilities and find some "first aid." Still, I also need to balance the care I give with the skills that I have (for example, not overidentifying or becoming overinvolved). I must claim my own potentials and confront my own limitations. My accountability is not only with other persons, but also with God. As a pastoral caregiver, "my help comes from God" [Psalm 121:1-2].

In light of this study's theory, the class created a ritual, a memorable moment for acknowledging W.'s loss. This study's theory and terminology were fleshed out after this event. However, many elements between this case and the hypothesis are consistent. For example, this use of music pastorally confronted the loss and provided supportive community. It corresponds with chapter 8's discussion of "Accepting the Reality of the Loss" (pp. 140-143). Singing and playing generated catalyst properties of expressing feelings, activating memories, fostering supportive community, and facilitating prayer.

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[13]Henry Purcell (1659-1695), "When I Am Laid in the Earth," from Dido and Aeneas. In many vocal anthologies. For example: Arias for Mezzo-Soprano, compiled and ed. by Robert L. Larsen (New York: G. Schirmer, 1991), pp. 252-29.

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I never made a verbal connection with the student about her choice, "When I am laid in the earth, remember me." At the time time, I felt I would be invading her emotional space. I wonder if it was invading my own emotional space, stirring my uncomfortableness with death and dying.

Each person added his/her own unique personality and expression of support. Ignoring W.'s loss and grief could have denied the reality of her loss. As pastoral caregivers we must first tune into accepting that another's loss has actually occurred.

1B: Stepbell Expressions

Though my official role was as a musician, I am including this particular case under pastoral counseling. My musical training had not prepared me for dealing with these crisis dynamics. I had just finished auditing my first pastoral care course at seminary, "The Ministry of Pastoral Care in Human Crisis." When this happened, I drew from those concepts, class sessions, readings, and lab case reviews.

Role: State summer music worker (I had a two-week assignment in semi-rural this church. I was teaching adult music reading, children's music, and hymn-playing. This was the summer before completing my M.C.M. degree. The following "Background" and "Description" were written that same year.)

Background

"As the two-week summer music worker in this semi-rural church, I eagerly set out to get to know the names, faces, and family systems of the people I would be working with. I was told of R., a bright seven-year old whose parents had recently divorced. R. was living in the custody of her father, one of the music leaders in the church.

"Through the two weeks of my stay, R. enthusiastically attended my morning children's music sessions, and then came with her dad and his parents to my evening adult music reading classes. During her evening wait, R. always played and sang with the stepbells and music from that morning. I color-coded bells and music so that she could freely play her new songs. Each evening ended with her proudly singing and playing for her dad--which at one point, he promised to get her her own set of stepbells.

"Picking up on their relationship and R.'s probable struggles due to the divorce, the morning children's music experiences were structured with songs about God's presence (a pastoral care theme), along with conversations about expressing our feelings through music. R. told us about her and her dad's "singing place," where he played his guitar and they sang.

"The day after I left to go to a new summer assignment, R.'s dad was killed in a car wreck. The family I had lived with notified me."

Description

"I was shocked to hear the news. Death came so suddenly, and so senselessly. During my short stay, I had grown close to that church community. I had given a lot of myself, and they had given a lot of care to me (particularly R.'s grandmother). I was hurting, and was stuck in a new, difficult situation. My music classes had not prepared me for this. Themes from my previous pastoral care class emerged: God's presence, acknowledging the loss, and dealing with your own grief as minister. I wrote and rewrote a letter to R. What could I say? I felt so limited. The following is from a rough draft of what was sent.

> Dear R.,
>
> I was so very sad to hear about your daddy. I know that on the inside you have been hurting very bad. If I had a band-aid that would help I would give it to you. I don't, but please know that I care.

Sometimes when I hurt I play the piano and sing. I know that God hears me, is with me, and most of all--that He LOVES me! His love is something that no one and nothing can EVER take away from me.

I want you to have these bells for your very own, to play and sing with when you feel sad, or happy, or whatever. Most of all, I want you to know and feel God's love and care for you--today and through the years to come!

Love,
Joy

P.S.: ♫ "*Special, special you are very special*
God made you that way--
Special, special you are very special
God made you!"

The song's first stanza is "*Special, special, I am very special, God made me that way. Special, special, I am very special, God made me.*"[14] This was the song we used in getting to know each other, and closed each morning's session with. It was a song she had enjoyed playing for her dad. I color-coded and laminated a musical score of this to go with her stepbells.

Warm contacts with R. and her grandparents have continued through the years.

Reflections

I was stunned. This was the first death I had experienced of someone within my own formal ministry (with the exception of "old people"). It was all so senseless. What would happen to R.? Hadn't she already been through enough? She adored her father. Her grandparents were so attentive to her well-being.

The death hit home in that my only constant environment that summer was my car, as I travelled from one assignment to another. Earlier that same day, I had a flat tire just after a long drive through mountainous roads. I felt vulnerable.

To this day, I rarely play stepbells with children without thinking of R. I am reminded that present experiences may be laying a foundation for coping with later crises. What are we teaching in the church through our music? Are we only teaching praise choruses and victory songs? Are we fostering honesty of expression, community with each other, and encounters with God? When crisis hits, to whom do we turn? Based on past experiences, can others turn to us as caregivers?

Evaluations

I don't know if I acknowledged my own grief over my inability to be at the funeral. Warm relationships had developed for me with that small church during my stay. I had lived with them, eaten with them, led them, prayed with them, and had fun with them. I remember feeling especially alone in my new two-week situation. I did express my grief by calling R.'s grandparents (whose son had died). I remember the numb, brokenness in their voices. Sending the stepbells and preparing the music provided me with an outlet for expressing my own sorrow.

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[14]"I Am Very Special," words and music by Derryl Billingsley, The Music Leader, 8:2 (Jan. 1978), p. 27.

[illegible] Mr. Wonderful, speaking just very early [illegible]
Dear Mark [illegible] very much -
Sincerely, Yours [illegible]
Dave

P.S. : M [illegible]

Dave
Dave

Thursday the Seven to Nine!

I want you to come there first [illegible] love and hope for Mrs. Hobby and Mark [illegible] Dr. Murphy. He [illegible] Mark. If all, I would like to know if you can [illegible] Mrs. Hobby can [illegible] Mark [illegible] Dr. Murphy. He [illegible] Mark. If all, I

I want you to come there first [illegible] love and hope for Mrs. Hobby and Mark [illegible] Dr. Murphy. He [illegible] Mark. If all, I would like to know if you can [illegible] Mrs. Hobby can [illegible] Mark [illegible] Dr. Murphy. He [illegible] Mark. If all, I

Thursday the Seven to Nine!

Dave
Dave

P.S. : M [illegible] Yours very [illegible] Mr. Wonderful, speaking just very early [illegible]
Dear Mark [illegible] very much -
Sincerely, Yours [illegible]
Dave

[illegible] Mr. Wonderful, speaking just very early [illegible]

This incident was significant in my journey as a musician and minister. In that recent class ("The Ministry of Pastoral Care in Human Crisis"), I had presented several earlier musical incidents that I interpreted through pastoral care lens. This is the first incident I remember in which I intentionally turned to pastoral care principles. When someone first told me about R., I mentally took a brief family history and exercised pastoral initiative toward her. In our morning sessions I intentionally explored feelings with the children, focusing on God's presence with us. When her father was killed, I was confronted with my own mortality, my own grief over his death. I recognized the meanings of my departure from that congregation, and yet tried to find an appropriate role of ministry.

Several things in my letter to R. bother me. In the second paragraph, the language could be less "God hears ***me***" and more "God hears ***you***." Her experience should be foremost. Otherwise, she is supposed to make the connection from my experience to hers. If written now, the continued "He" references to God would be less gender-oriented. Also, "I heard about your daddy," can be more concrete by using the word "died."

In reexamining this case, I recognize musical skills that had been instilled in me and were already addressing spiritual, pastoral concerns. For example, the music curriculum[15] that I used was based on age-appropriate concepts (spiritual, physical, emotional, social, etc.). Providing an activity for R. as she waited was a direct carry-over from the curriculum's early-arrival activities. Their repertory provided age-appropriate songs. Still, I had to search long and hard for songs or musical activities that expressed (1) a wide spectrum of emotions, and (2) not only our praise to God, but more importantly, God's presence with us. When resources are weak, I am convinced that we can engage our own creatively and become present-day "psalmists."

This case was intended to illustrate pastoral counseling principles. Ironically, it harmonized ("reconciled") some of my own disjunct paths of music ministry and pastoral care.

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[15]Primarily, The Music Leader, Music Makers, and additional children's music materials published by The Southern Baptist Sunday School Board, Nashville, Tenn.

of mostly negligible and passionless cases
Time came was attended by flustered passersby muttering,
"Excuse me," in bewildered tones of an overdressed party
guest. Which encounter was weak. I'm convinced that we can navigate the
ache (2) not only our praise to God, but more importantly, God's presence
or motivated activities that express it: a wide spectrum of emotions.
the ampersands scope. Still, I had to search long and hard for every
time conviction really resulted in action. Those experiences permeated
Bronwyn's entire life to all as she waited was a dissect carry-over from
age-appropriate conversations (spiritual, physical, emotional, social,
romance). The example, the author current "that I would use based on
humility to be and were already redeeming application, resulted
in reasoning this case, I received personal objective that had been
about Yum Dough," can be more convenient by using the word "died"
"Me" statements to use would be like reader-friendly. Also, it means
communication there by especially to 3 people or. In the second paragraph,
the Lamborghini could be less "the town and more "Oh! boats Pom." Her
personal change is by Lucius to 3 people or. It wonderful now, the exciting
sentence might a be. When Peyton was killed, I was overwhelmed with my
emotions and personal relationships could be difficult. Growing on could
increasingly unplanned feelings with our children, Growing on could
be dependence with a be. I especially kept a kind family history and
anecdotal personal relationships could be. In one wedding ministry in
which I interactionally trained to practical care positions. When someone
dropped their tube, I took to like either landlocked I wouldn't in
a new personal mother it anything medical ambulance dish I ordinarily
to the Kitchen (The Ministry of Weekend Time in Young Parents'
Ministry). It brought the Kingdom to my classroom and my children
Tuna sandwich was eloquent, in my classroom as a Wednesday and my children

2A: Worship Pangs

Role: I was the person with loss. A pastoral counselor suggested the intervention. An organist was the intervention-caregiver.

Background

Due to continued pain in my hands and arms, I had been unable to play piano or organ for about ten months. Being a musician has been a central part of my being--my essence--since early childhood. This ordeal was traumatic physically, emotionally, mentally, and spiritually. My hopes for physical recovery had been a vicious roller coaster. I had not known whether to channel the sparse energy I had into grieving, or hoping. Whatever the outcome, my professional and personal life was forever changed--not only as a musician--but as "me."

Two months earlier my primary doctor had told me that I needed to find a new profession. **Confronting** that reality had been occurring through daily physical pain, but **accepting** the reality brought on totally new dimensions of grief. Additionally, my extended community had many different responses to me. Some were helpful, others were not. I felt vulnerable and self-protective. The persons who were most supportive were the ones who grieved with me, who expressed their own sorrow at what was happening.

With that background, attending worship was close to impossible. Particularly in that setting, where I had invested so much of my being, music evoked the depths of my pain, questioning, uncertainty, aloneness, and feeling forsaken by God. It did not seem to matter how much I had grieved--the music in worship always dug deeper. The same emotions I used to regularly express through music were locked inside with nowhere to go, little way to get out. They were more intense and lacked their usual counterpart emotions of joy or celebration. From seemingly nowhere, music could evoke non-stop tears and intense pain, tears and pain that I did not feel safe expressing in a crowd.

After creating my needed distance, I gradually went back to worship. On Palm Sunday, I went in doing a quick mental and emotional check. I was fine. However, upon the first sounds of the handbells and children's choirs (which I used to love to direct), the tears came, and would not stop. Memories flooded in of being a child and singing at Easter, of teaching and playing music, and of leading celebrative worship. Feeling utterly broken inside, I left. The pain was overwhelming. A faithful friend went with me.

That week, I knew that I needed to experience Holy Week: from Palm Sunday all the way through Easter. I did not want to ignore it, but I also did not want to set myself up for "losing it" in a crowd. Several months earlier, a pastoral counselor had suggested that I set a specific time and place to have someone play music for me. I knew the person and place (my good friend and new organist at the church I had served); I just had not felt like the time was right. This week, the time had arrived. I called J. and asked him. Even though he had an incredibly busy week, he readily made time. We agreed to meet at the church on Thursday afternoon--which was Maundy Thursday--or Communion. It provided a wonderfully ironic and healing symbol.

Description

J. played. I listened, experienced, cried, and prayed. He began with Palm Sunday's "All Glory, Laud, and Honor."[16] He played Bach chorales[17] that he had played the prior evening at an organ recital at that same church. He improvised many hymns. Among them were "When I Survey the Wondrous Cross," "Amazing Grace," "Were You There," "What Wondrous Love Is This," "Alas, and Did My Savior Bleed."[18] I sat in the same pews where the congregation that I had played for had sat with their own struggles, griefs, and celebrations. I wept--freely, bitterly, and cleansingly. I did not have to hold in my sorrow like when I went for worship.

J. played a couple of my favorite Brahms' Chorales: "O World, I Now Must Leave Thee," and "My Heart Is Ever Yearning" ("O Sacred Head Now Wounded").[19] We laughed and reminisced over those awkward pedallings and fingerings! (I had played those for many Lenten seasons and funerals!)

Finally that day (within less than an hour), Easter came, and I was ready: "Christ the Lord Is Risen Today"[20] and "Crown Him With Many Crowns."[21] The crowning piece was Widor's "Toccata,"[22] what J. was playing as the postlude on Sunday. (He did not know that Widor's "Toccata" had been my traditional Easter postlude piece, as well!) This time, rather than crying, I was practically dancing in the aisle. My soul felt a freedom I had not felt for a long time.

Afterwards, I realized and told J. that was the first time in almost a year that I had been in a place of worship without feeling like I had to emotionally and physically "hold myself together."

I felt a new freedom in ***not*** going to the Maundy Thursday and Good Friday community services. My spiritual hunger had been fed. I also felt a new freedom and support in ***going*** Sunday, and celebrating Easter. In the depths of my grief, I experienced **hope** that was not bound by circumstances or deaths (of dreams, career, sense of self, sense of

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[16]Words by Theodulph of Orleans, c. 820, trans. John Mason Neale, 1851; ST. THEODULPH by Melchior Teschner, 1615. Traditionally sung on Palm Sunday. Found in many hymnals, such as Baptist Hymnal (1975), no. 39.

[17]Johann Sebastian Bach, selections from Orgelbüchlein, ed. and prepared by Robert Clark and John David Peterson (St. Louis: Concordia Publishing House, 1984).

[18]From Baptist Hymnal (1975), nos. 111, 165, 108, 106, and 113 respectively.

[19]Johannes Brahms, Eleven Chorale Preludes, Opus 122, ed. E. Power Biggs (Bryn Mawr, Penn.: Mercury Music, 1959), pp. 14-15, 44-48.

[20]Words by Charles Wesley, 1739; EASTER HYMN, from Lyra Davidica, 1708; Baptist Hymnal (1975), no. 114.

[21]Stanzas one, three, and four by Matthew Bridges, 1851; stanza two by Godfrey Thring, 1874; DIADEMATA by George J. Elvey, 1868; Baptist Hymnal (1975), no. 52.

[22]Charles Marie Widor, "Part V. Toccata," from Fifth Symphony, Op. 42, No. 5 for Organ (New York: Edward B. Marks Music, 1936), pp. 41-50.

community). I did feel somewhat detached, almost as if in a dream. Perhaps some numbness was protecting me in that setting, on that day. Still, I was not ready to fully participate. However, I was able to be present.

Reflections

Writing this event opened a flood of memories about my own grief journey. Is there a new catharsis in remembering an earlier catharsis, re-experiencing it in a new time and setting? I think so. A symbol I had not recognized emerged while writing this (at the computer, equipped with wrist pads and arm rests). Physically, my hands had felt "crucified" all year long: the main pain shoots through my wrist and extends through my hands and arms. (I have heard of "wounded healers," but this is ridiculous!) The analogies continue. I have had my share of "Palm Sunday" accolades. My busy "Jerusalem" of doctoral work had cut short the vocation I had felt called to. In contrast, I did not have a sense of my approaching end. I missed out on playing piano or organ for the last time. However, I too, had felt abandoned by some friends, and judged by some who barely knew me. I felt forsaken by God. I knew that Easter would come, but I did not want to go through Good Friday.

For me, now--that "Good Friday" does involve a death. It is what Mitchell and Anderson describe as "changing the loss into a memory."[23] When I first read their statement, I knew it was true, but I did not want to go through it. I wanted (and still want) my music to be alive and real, not a memory. Even after the resurrection, the disciples no longer experienced Christ in the same way. Former attachments had an "untouchable" distance. The symbols keep pushing me on. The coming of the "Holy Spirit" is somehow similar to Worden's "emotional relocation." The memory remains, this time, inside one's being.

Evaluations

The music itself was pastoral. Verbal follow-up was not necessary. The music had a rich, right-brain language that literally cut straight to my soul. J.'s history as an organist and worship leader tapped directly into my history. My pain informed his selection and use of music; his music healed some of my pain.

I have heard other persons describe similar experiences of being unable to attend worship because of its painful associations (particularly at Christmas). I do not remember seeing anything written about these needs in church music literature.

Many elements facilitated this catharsis: privacy, the presence of a supportive caregiver, a setting filled with symbolic meanings, directed retrieval of memories, and music filled with both collective and individual memories. By collective, I am referring to shared experiences. For example, both J. and I shared many "semantic" (comprehensive) memories of Holy Week's solemnity and Easter's celebration through our rich heritage of music. Furthermore, both he and I have individual histories, "episodic" memories of specific events, persons, and details. With his permission, I recorded J.'s improvisations. Listening to them later created a different experience,

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[23]Kenneth R. Mitchell and Robert Anderson, All Our Losses, All Our Griefs: Resoources for Pastoral Care (Philadelphia: The Westminster Press, 1983), p. 126.

particularly when reflecting on my grief journey since that Maundy Thursday.

Catalyst properties included expressing feelings, activating memories, facilitating sustaining worship, exploring meanings, and fostering personal wholeness. By feeling free to express my feelings--no matter what memories or feelings emerged--I was able to pray more wholly. Amazing, somewhere along the way we have equated "holy" with quiet reverence and stoicism? Somehow, I believe "holy" means "wholly": heart, mind, body, and soul. Those psalmists cried out. I am not suggesting that we should seek to evoke others to tears. That is manipulative.[24] I am asserting that our musical vocabularies need to be able touch and express our whole beings. Otherwise, we may be fostering images of a God who only wants our praise and commitment, not a God who also meets us in our pain.

Pastorally, healing occurred. I experienced a significant transformation within that hour. Therapeutically, my experience can be related to Kate Hevner's Mood Wheel and Helen Bonny's Guided Imagery in Music. (These were also noted in case study no. 1-4A). The music was extremely confrontive. Privacy was essential. Feeling emotionally cleansed, I rejoined--or reconciled with--the extended community on Easter Sunday.

The musical intervention was not a fix-it-all. Similar painful music-activated retrievals still occur. However, it was an empowering marker-event in my grief journey. Beyond the moment itself, it gave me a "life-preserver" and assurances for "riding the surf" when grief crashes in like a drowning tidal wave.

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[24]Oates examines disinctions between "psychology of worship" and "manipulation." This provides an early, rare article that is both written by a pastoral counselor and published in a church music periodical.

Wayne E. Oates, "The Psychology of Worship," The Church Musician, 17:12 (December 1966), pp. 8-9. Reprinted from The Baptist Program, January 1965.

2B: Hidden Loss

Role: C.P.E. Chaplain; Loss/Grief Class

Background

This setting is similar to Case 1-4B. The patients had identified many of their losses and had dialogued about their grief processes. Nearing time to close the session, I began an exercise using the song "It's So Hard to Say Goodbye to Yesterday"[25] (text at appendix C, p. 194).

Description

In my haste, I introduced the exercise (to freely associate your own grief experiences with the music), but I did not introduce the music, itself. I began to pass out papers with the music's text. Shortly after the music began, one teenager, S., suddenly teared. I did not know what hit so deeply within him. We had talked on several occasions, yet I had no idea what was so evocative for him. His primary issues had not been grief. As we continued listening, his tears suddenly burst into weeping.

I was scared. This seemed to be extremely unusual behavior for S. What had I stirred up? I, too, knew the pain of "spontaneous music-activated memory" (my formal term used in this research). I felt responsible for bringing on such overwhelming pain. He continued to cry. I went over to him, gave him tissues, put my hand on his shoulder, and then sat next to him. A neighbor also reached out to him.

When the music finished, he continued to weep. I was afraid of whatever was happening.

As S.'s weeping calmed, he told us in short phrases: "I sang this to my grandmother while she was so sick, before she died, just her and me. She was the main one who loved and supported me all those years." My inner response was, "Oh, no! What have I done?" Through all of our previous conversations, that was the first I had heard of his grandmother.

The follow-up dialogue was painful, yet intimate for S. and several others in the group. Different persons expressed what phrases in the song they connected with, and told of their associations. S.'s openness seemed to clear a path for others.

After class, I met with S. for awhile longer. Later, a friend of S.'s came and got me; S. was still upset. This time, his pain was moving toward active reflection. We talked about delayed grief, particularly how sometimes life presents more crises than we can cope with fully at one time. We put one crisis aside in order to deal with another. Although his grandmother had been old and "ready to die," S. had experienced a significant loss. He continued to feel a lot of grief.

I was still concerned about the music's evocative nature. He said he actually felt better. As we sat in the dayroom, the sun was beginning to shine through the window after a turbulent storm. A line in the song is *"And I'll take with me the memories, to be my sunshine after the*

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[25]Freddie Perrin and Christine Yarian, "It's So Hard to Say Goodbye to Yesterday," on Cooleyhighharmony, sung by Boyz II Men (Motown Recrd Co., cassette 37463-6320-4, 1991), side 1, band 5.

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Mohr, E. P. C. Thoughtful, Unexplored Ideas

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Edits and suggestions to Chen I. Ho. The participants but innumerable many others for their thoughts to "Workshop!" (Event at Applewalk Ct. C. 1984).

Author's Notes

In my twenties, I attributed the anecdotes too literally associate your own period experiences with the music. But I did not introduce the music itself. I longed to pass our hopeless with the music's texts. Shortly after the public began [illegible] 8., suddenly learned. I did not have the skills to deeply within him. We had [after an several occasions, and I had to this that was my connection for him. His primary fiance had two dying. We were [used [scheming, are texts musically [text] accepting.

I was stunned. This seemed to be extremely unusual behavior for 8. What did I pretend not to know, how the [apparently unrelated-interested] [illegible] [illegible] [illegible

rain, ..." S. noted that phrase, along with his own interpretation: ". . . and it's raining right now, but I see a rainbow." Together, we affirmed that "Yes, *it's hard to say goodbye to yesterday,* but we can also say 'hello' to today!"

Reflections

First, since this song is so evocative (emotionally, mentally, and physically), I needed to allow time for group members to process their responses. I treated the music as though I were throwing it in as some little "wrap-up" to end the session. The music actually had more power than I had credited it with. S.'s significant loss had been hidden by other life crises. This song immediately retrieved his loss at deep emotional and physiological levels. Yes, I was uncomfortable with S.'s non-stop tears. I knew that pain, myself. I felt guilty that I had done something that instigated them. I was uncomfortable with my own spontaneous tears when in public groups. How I deal with my own grief directly corresponds to how I do or don't minister with others.

I quickly learned that I could have introduced the selection, asking ***ahead*** of time if anyone knew it. That way persons are empowered, not coerced. Also, memory retrievals can be ***directed*** rather than ***spontaneous***. I need to be more intentional about introducing music; asking persons if they know the music and have particular associations with it.

I was amazed at other individuals' responses. Phrases that they were drawn to captured an essence of their own stories and struggles. A woman who had experienced a traumatic family death two years earlier had been describing herself as "still feeling numb." Her voice noticeably became more expressive as she talked about the phrase *"If we get to see tomorrow, I hope it's worth all the pain."* She was aware of her powerful, undercurrents of pain. She was expressing a hope for getting through her grief. An elderly person had experienced losses of health, independence, and access to supportive community. He connected with *"I thought we'd get to see forever, but forever's gone away."*

This music was confronting within a sustaining community. Later in supervision, I reflected that "the more ***confrontive*** power a selection may have, the more ***sustaining*** the pastoral counselor needs to be." This holds true particularly within the first two remembering tasks.

Fortunately, S. had been hospitalized long enough to know others in the room, to be known, and to have already established a trusting relationship with me. Had he been brand new to that setting, this music could have felt even more threatening.

Evaluations

In earlier reflections I noted my poor timing and uncomfortableness with S.'s intense crying. Had I blown it? Did my anxiety place an undue responsibility onto S. to assure me that he was all right? At its peak point, this experience was quite unsettling for me, the caregiver. I "found my way back" as other patients expressed their responses, and later when I debriefed with my C.P.E. supervisor. In the midst of my own mistakes, S.'s evoked memories moved toward a deep catharsis and healing. Ornstein's definition of catharsis (as "the reduction of the

Recitations

Translations

emotion in controlled circumstances"[26]) provides a critique. How much control did S. have in this circumstance? Introducing the music, asking about others' associations, and clearly giving persons freedom to have the music turned off could have given S. much more control (or empowerment) in this setting. I doubt that such power would diminish his cathartic healing. My hunch is that such power would enhance his healing.

Again, the music had more potential than I had recognized. Several evaluations of the music, itself, are worth noting. This music has rich harmonies, a warm mood, and an evocative text. Its video version (as shown on M-TV) uses vivid images of famous, deceased persons: Michael Landon, Gilda Radner, and Martin Luther King, Jr (etc.). I intentionally presented the music alone--without its video images, but with its text. That way, persons' inner images were evoked and ***guided***. Patients made their own connections. I simply guided with facilitative questions. Experiencing this music with familiar video images could have strayed persons' responses away from their own losses and toward memories of the deceased stars (Bonanza, Saturday Night Live, the Civil Rights Movement, etc.).

Later, when using this same selection with a group of chaplains, I introduced the song with a dialogue from Worden's task two questions: "What do you miss the most? What don't you miss?"[27] This time, pastoral care dialogue was a catalyst for the musical experience. The shared musical experience took on a more focused, therapeutic character. (Exploring that, however, would be another dissertation!)

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[26]Robert Ornstein and David S. Sobel, "The Brain as a Health Maintenance Organization," in The Healing Brain: A Scientific Reader, ed. by Robert Ornstein and Charles Swencionis (New York: The Guilford Press, 1990), p. 17. Referred to in "Criteria for Interventions," p. 131 of chapter 8, "Musically Oriented Interventions Within the Remembering Tasks."

[27]J. William Worden, Grief Counseling and Grief Therapy: A Handbook for the Mental Health Practitioner, 2nd ed. (New York: Springer Publishing Company, Inc., 1991), p. 44.

3A: Music Survey Party

Role: Minister of Music

Background

My first month (September) as minister of music had gone well. However, I kept "bumping" into others' subtle expectations for me to run the music programs just as my predecessor had. No two leaders have the same personality, goals, nor leadership style. I quickly learned that this community placed great value on "tradition." I, on the other hand, am an innovator. I wanted to get to know them, for them to get to know me, and to move on with our music ministry together. It was October. I had to select, plan, and begin rehearsing Christmas music.

Description

Having just finished my first unit of C.P.E., pastoral care concepts and processes were placed freshly in my memory. A particular seminar about resistance and personal defenses came to mind. I began to explore possible reasons behind their resistance. "Unresolved grief" kept emerging. My mere existence confronted the fact that their former minister of music was gone, and was not coming back.

I decided to create some kind of setting in which I could freely give them "permission" to openly remember the past--**in my presence**--while I claimed my identity of leadership (musically and ministerially). Additionally, I remembered my C.P.E. supervisor talking about learning from those he supervised and counseled. I consciously decided to learn from them. Otherwise, I could be imposing my assumptions about them onto them. The "intervention" (a term I did not know then) developed into a fun, memorable October-Christmas Choir party.

The choir secretary and I surveyed the music library (some 700 anthems) and pulled one copy of each Christmas anthem (probably 75-100). She typed up a list, with instructions for persons to rate their favorites (using numbers from 0-4). I set up a room with tables that displayed the single copies. Christmas decorations and lights added a festive feel. On Wednesday night I dismissed the choir early with a "surprise." I told them that I wanted to know more about their favorite Christmas music as I made plans for the coming season.

The party was a success! People had paper and pencil in hand, and were busy humming and singing bits and pieces of music all over the room. The compilation of actual scores opened a wealth of memories. I remember one woman holding up a piece of music, and calling someone over to see it: "Hey ___! Remember when we sang this thirty years ago with _____?" I had not even considered the long-term memory "retrievals" (again, terminology I did not have, then). I saw her attachment to the former minister of music as also being related to her love for music!

We had fun! My own memories were stirred and connected with theirs--I had a history with many of their same pieces of music (such as the Messiah, David Willcock's carol books, "The Little Drummer Boy," "While By My Sheep," etc.). I too, was missing my former communities of music-making. Watching their own remembrances lightened my own frustrated adjustments. I am struck with a revelation that does not seem to be acknowledged in grief literature: ***Healing grief is not always heavy laden and sad!***

[illegible]

[illegible]

[illegible]

Pragmatically, that re-collecting process surprised me with its vast information and transcending wisdom. Their answers revealed a musical language that was consistent with their community's culture and with their ages. Theological themes and understandings emerged through the choir's selections. Both musically and theologically, I became better equipped to enter their story, to walk with them, and to later guide and inform them toward something new. Months of potential "try-but-miss-the-target" leadership became better focused.

Reflections

The "memory lane" party was **healing** for them, **informing** for me, and **reconciling** for us--together. I claim these pastoral functions because this was a context of Christian ministry, and we were all feeling some soul-distress. This intervention was not a cure-all, but was a significant turning point with each other. Something spiritual transcended the task and fun of that evening. Gerkin describes:

> ". . . what is sought is a fusion of horizons of understanding such that the counselor is able to enter the force/meaning of the troubled person . . . that the understanding of both may be enlarged and illuminated. Therein lies the hope of both life stories, that of the help seeker and of the helper, may [sic] undergo transformation . . . . "[28]

Making a pun from Gerkin's title, we experienced not "living human documents," but "living human musical scores." Each person's inner music held rich meanings associated with their life stories.

Their interim period did provide time for "adjusting to an environment in which the loss is missing." It also created a distinct "down" time. Earlier days of glory were important to them. Holding onto memories kept their self-potentials and standards of excellence alive for them. Those memories may or may not have become sentimentalized, but did serve a purpose within the larger picture. My task was to affirm their memories, and to guide them toward adjusting and moving on.

Evaluations

Who was adjusting, them or me? Both were. I wonder what countertransference issues may have been present. Ignoring their loss and asserting myself in a dictatorial manner could have sparked resentment.

Theologically, I am drawn to "wounded healer"[29] images of leadership. I have a distaste for "messianic" leadership styles that are primarily concerned with acclaim and power. I am struck by Jesus' rejection of king-like images. Through his relationships, he embodied "Immanuel," God with us. His leadership was not dependent on imposing himself onto others, nor ordering them to follow his command. He met persons in their own life-stories and moments of need. His leadership was not lacking in strength, power, or authority, but was qualitatively different from "kingly" models.

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[28]Charles V. Gerkin, The Living Human Document: Revisioning Pastoral Counseling in a Hermeneutical Mode (Nashville: Abingdon Press, 1984), p. 123-124.

[29]Henri J. M. Nouwen, The Wounded Healer (Garden City, N.Y.: doubleday & Co., 1972).

[illegible]

[illegible]

[illegible]

Using Ruth Bright's terminology, this intervention provided a "musical scrapbook,"[30] or perhaps a musical museum! Each person's list created an individualized scrapbook. This event was so positive that I later used a similar process. Each May, I typed a list of all anthems used during that year (September through May). I had the choir select their favorite music and reflect on particular moments that held spiritual significance for them. New memories were being created; new meanings were being instilled. I respected their favorites; they respected my new challenges. Old memories did not have to be cut off, but could be integrated with the new. Most important, the music became a vehicle for exploring their own spiritual journeys. This survey process proved to be guiding and informing, for both them and me. I learned what was (or was not) communicating to them. Their rehearsal and worship memories were called forth, and my music ministry philosophies began to inform their music-making experiences.

Several years later, the "shoe was on the other foot." My own departure arrived as I entered doctoral studies. Leaving this choir was painful. We had developed rich relationships. Edwin Friedman's Generation to Generation[31] was a helpful guide for dealing with my own loss and for facilitating our changes as a community. I felt a keen need to "prepare a way" for their new minister of music and for my own transitions. I know that both they and I have welcomed new "generations" as they have trusted new leaders and I have invested myself with new choirs. Thankfully, memories can remain.

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[30]Ruth Bright, Practical Planning in Music Therapy for the Aged (New York: Musicgraphics, 1981), p. 35.

[31]Edwin H. Friedman, "Chapter 10. Leaving and Entering a Congregational Family," in Generation to Generation: Family Process in Church and Synagogue (New York: The Guilford Press, 1985) pp. 250-273.

3B: Hymnal Re-collections

Role: C.P.E. Chaplain

Background

B., a seventy-five year old woman, had experienced multiple family deaths: her husband, all of her brothers and sisters, and the recent death of her daughter. She had no other living, immediate family.

During this hospital stay, B. realized she had never grieved the still-birth death of her first pregnancy, back in 1942. They had put her to sleep for the last bit of delivery. She never held or saw the baby. Family and friends were "hush-hush." A war was going on and "you didn't pity yourself." More recently, much of her community was unsupportive to her through her daughter's death, primarily because she had died of AIDS.

B. had done extensive grief work during her hospital stay. She was being discharged the next day, and was feeling "ashamed" about her depression. She had faithfully attended the hospital's chapel services, and expressed a desire to return to her Baptist church. She was returning home where she was surrounded by memories of her recently deceased daughter, and where she would be dealing with fresh griefs over her lost infant. She talked about feeling lonely and anxious about returning home.

Description

I wanted to create a transition ritual with her. We set a time to meet. We met and went down to the hospital chapel. This chapel provided a symbolic setting of our pastoral relationship, her transitions, and her own faith roots. I took several different editions of Baptist hymnals with me, hoping to spark memories that may connect her griefs and adjustments of returning home.

B. and I talked about her grief processes during her hospitalization. (Worden's task terminology had proven to be empowering for her own understanding and initiative.) She summarized her own "game plans" for expressing her sadness when grief comes--for it will. Somewhere in the conversation, the biblical metaphors of "welcome home" emerged: the woman finding the lost coin, the shepherd finding the sheep, and the father welcoming home his son. We celebrated persons who will be welcoming her home, and her "welcome home" feelings of being back in her own surroundings--alongside her aching loneliness.

I told her that I wanted to give her a gift of music. (I knew from chapel services and conversations that she enjoyed music.) I had brought several hymnals that her church would have likely used through the years. We went over to the chapel's little electronic organ. She eagerly selected the Broadman Hymnal (1940),[32] with "I haven't seen this in years!" She selected most of the hymns, though I suggested a couple. While I played we both either sang, or reflectively listened. What followed was a well-spring of reminisces, discoveries, and new meanings. Though I did not know the term "re-collecting" memories at that time, it best describes this process. The following list is from notes I jotted

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[32]The Broadman Hymnal, ed. B. B. McKinney (Nashville: The Broadman Press, 1940).

The Proper Perspective

Poetry: A Big Question

Introduction

"... a seventy-five year old woman, had experienced multiple fatality during the ... how husband, all in her families and elderly, and one resident death of her daughter. She had no other living, immediate family. Although other members of her household were "multi-cousin," I was working on a "two child" family unit. More accurately, much of her community was undiagnosed with a mild to severe psychosis. The following list is from notes I jotted down after "co-celebrating" memories at that time. It included a multi-generational, Cameroonian, and new immigrant family. I played on both sides of the lyrum, though I emphasized the Kissedugu model (1989)," with he haven't seen this before. We went over to the diagnosis-to-treatment program. She brought numerous clinical issues that she employed musically. I had studied ethnic and documentaries that she employed musically. I had studied ethnic and documentaries that she employed musically. I had

one no-nonsense-colleagues her weighty concerns

we were not home. And that "welcome home" feelings of having back in her mother-in-law home but even. We celebrated persons who will be known through the lens. And the religious celebration, the kingdom of "welcome home" energy: the emphasizing her own children we will. Showcase in the multi-generational oral process to be empowering for new (gone glory" for generational oral process to be empowering for new (gone glory" for

B. Use I noted music our varied processes during her hospitalization. minimization of not-noticing them.

with us. Judging on music memories that may connect her griefs and one-first music. I took certain different additions of Beatles hymns because of her particular weirdness, her circumstance, and her so-set and went down to the hospital chapel. This closed provided a I wanted to create a community ritual with her. We set a time to meet, meeting room.

Introduction

her last stand. She listed about seventy items and musics that were ... [illegible] and where she was surrounded by memories of her recently deceased daughter, and where she would be dealing with fairly great ... and re-experience there for salvation in her salvation ritual. She was ... [illegible] especially during her hospital stay. She was ... [illegible] and was fueling "unknown" about her ... [illegible] during that day, and was fueling "unknown" about her ... [illegible] during that day, and was fueling "unknown" about her

life

to her ritualized her daughter's death, primarily because she had died on Pine Avenue." More accurately, much of her community was undiagnosed with a mild-to-severe psychosis. Clearly, she never drank the "Kool-Aid" of religious fervor. She had no other living, immediate family. Although other members of her household were "multi-cousin," I was working on a "two child" family unit. More accurately, much of her community was undiagnosed with a mild to severe psychosis. The following list is from notes I jotted down after "co-celebrating" memories at that time. It included a multi-generational, Cameroonian, and new immigrant family. I played on both sides of the lyrum, though I emphasized the Kissedugu model (1989)," with he haven't seen this before. We went over to the diagnosis-to-treatment program. She brought numerous clinical issues

down after that session. It includes selections, particular portions of text, associated memories, and some verbatim comments. The following musical intervention took about twenty-five minutes.

"What A Friend We Have in Jesus,"[33] no. 160.
I chose it, she was a little hesitant at selecting. She laughed, "I used to play that and 'Isle of Capri' on the piano all the time. My dad would get frustrated with hearing them so much!"

"Pass Me Not, O Gentle Savior,"[34] no. 230.
She selected it. From my perspective this hymn has poor theology, but I did not confront it.

"Blest Be the Tie,"[35] no. 239.
"That was always after the Lord's Supper!"

"Sweet Hour of Prayer,"[36] no. 263, lines three and four of stanza one.
"In seasons of distress and grief, My soul has often found relief,"
We were amazed at the new meaning found in those familiar words. They vividly described God's comfort through her seasons of grief.
"And oft escaped the tempter's snare, By thy return, sweet hour of prayer."
Those familiar words sparked images of instilled God-language. For example, "Satan's power and grip," and the belief that depression represented a lack of faith in God. We talked about God being with us through the storms, not simply a refuge from the storm.

She wanted to sing it again! We did, but musically I transposed it down to a lower key for her to be able to sing more freely.

"Leaning On the Everlasting Arms,"[37] no. 276

"Go Bury Thy Sorrow,"[38] no. 293.
My eye caught this title as she was thumbing through the hymnal. We laughed over the words! "See, those were the messages we learned at church about stuffing our grief!" (Note: This hymnal reflects the cultural and theological themes of the time period of when B.'s infant died.)

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[33]Words by Joseph Scriven; CONVERSE by Charles C. Converse.

[34]Words by Fanny J. Crosby; music by W. H. Doane.

[35]Words by John Fawcett; DENNIS by Hans G. Nägeli.

[36]Words by W. W. Walford; music by William B. Bradbury.

[37]Words by E. A. Hoffman; music by A. J. Showalter.

[38]Words by Mary A. Bachelor; music by Philip P. Bliss.

"Advice to Young Men," 1847.

"Advice to Young Men," 1847.

"Advice to Young Men," 1847.

"Go bury thy sorrow, the world hath its share;
Go bury it deeply, go hide it with care;
Go think of it calmly, when curtained by night;
Go tell it to Jesus, and all will be right." (stanza 1)
This says to stuff and repress grief.

"Hearts growing a-weary with heavier woe
Now droop 'mid the darkness--go comfort them, go!
Go bury thy sorrow, let others be blest;
Go give them the sunshine, tell Jesus the rest." (stanza three)
This says "take care of others and ignore your self." This was a recurring issue in B.'s recovery. With her friends at home and in her hospital interactions, B. was frequently taking care of others and sidestepping her own pain. We laughed, and had enjoyed confronting their messages earlier in her life, and their lack of power, now.

"Jesus Loves Me,"[39] no. 307.
She reflected, "Oh, that reminds me of my childhood."

"Jesus Loves the Little Children,"[40] no. 311.

"In the Garden,"[41] no. 356.
She chose this. "They played this at my father's funeral--and my mother's." Again, I did not confront it's sentimentalized theology. She identified with *"and he walks with me and he talks with me,"* which affirms God's presence.

"My Mother's Bible,"[42] no. 380, stanzas one and four.
This is clearly a sentimentalized text and musical setting, but when she saw this her reaction was like finding an old friend. By far, this was the most evocative, catalytic selection of the morning.

"There's a dear and precious Book, Tho' its worn and faded now,
Which recalls those happy days of long ago;
When I stood at mother's knee, With her hand upon my brow,
And I heard her voice in gentle tones and low. . . . " [stanza 1]

B. broke into tears. She recalled her mother "tenderly braiding my hair." She cried, "I'm glad she can't see me now. I'm so ashamed." I asked, "What would she do if she were here?" B. wept, "She'd understand, she would still love me." We drew connections with the earlier conversation about the lost coin and the joyful father. The parent loved the child and understood. B. wanted to sing another stanza.

"Well, those days are past and gone, But their mem'ry lingers still,
And the dear old Book each day has been my guide;
And I seek to do His will, As my mother taught me then,
And ever in my heart His words abide. . . . " [stanza 4]

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[39]Words and music by William B. Bradbury.

[40]Words, anonymous; music by George F. Root.

[41]Words and music by C. Austin Miles.

[42]Words by M. B. Williams; music by Charlie D. Tillman.

B.'s tears moved to intense weeping. She expressed intense anger over a sibling's death that had been particularly traumatic. We stayed with her feelings. This "adjusting" intervention had moved into a deep catharsis. I wanted to support her feelings, provide hope, and (time-wise) needed to move toward closure. I found "God Be With You" in the hymnal. (It was a similar style to her other selections.) I asked B. if she knew it. "Oh yes!," she replied. We sang it as our benediction.

"God Be With You,"[43] no. 480, all four stanzas.

"Daily manna still provide you," (stanza 2)
"When life's perils thick confound you," (stanza 3)
We briefly talked again about the everyday adjustments ahead when she would return home and continue to grieve.

Reflections

Pastoral care took place within the music itself. While the music sparked significant conversations, some of the music--itself--sparked feelings, remembrances, and meanings that did not necessarily have to be verbalized.

"Go Bury Thy Sorrow" was new to both of us, but it capsulized old tapes that each of us had experienced at church. It portrayed strong, unhealthy messages about (1) God's expectations of us, (2) expressing feelings, and (3) our relationships with others. It voiced similar messages that she had received from society. These messages had stifled rather than fostered her relationship with God. She had withdrawn from her church community because their messages tended to be stoical and judgmental of her grief experiences. Within this context, my role as both chaplain and loss/grief group leader provided pastoral guiding and informing.

Evaluations

The power of right-brain images was experienced throughout this incident in its setting, biblical images, memory retrievals, musical expressions, and theological meanings. I felt especially at ease with this type of re-collection. It blended my own right-brain, musical orientation with traditional pastoral counseling. As a pastoral counselor, I felt more skilled. As a musician, my hymnology studies felt alive. I draw again from Gerkin's term "the living human document," and adjust it (tongue-in-cheek) to "the living human musical score."

In contrast with case study no. 2B, I was much more comfortable with B.'s outburst of tears. Here, memory retrievals were more directed. In no. 2B, they were more spontaneous. Additionally, I had a more firmly rooted pastoral relationship with B.; I had been with her through other tears.

I wonder about not having confronted the text of "Pass Me Not, O Gentle Savior." It pictures us as begging for God's attention, rather than representing God who abides with us. Still, it was the first hymn that she had picked. I felt a need (within this setting) to honor that

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[43]Words by J. E. Rankin; ENDEAVOR by W. G. Tomer.

request. Confrontation clearly, amusingly, and informatively came with "Go, Bury Thy Sorrow."

Both episodic memories (such as playing "What A Friend" and "Isle of Capri for her father) and semantic memories (such as her childhood) were retrieved. New meanings broke through by bringing memories into the present,[44] such as "What would she (your mother) do if she were here?" B.'s response led her to new dimensions of grace and forgiveness. Musical memories proved to be both painful ("My Mother's Bible") and healing ("God Be With You").

I wonder what musical phrases(if any) have popped into B.'s thoughts since her return home. I hope that these may have sparked some "song in the night"[45] singing.

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[44]Bringing the past into the present reflects typical gestalt techniques.

Gerald Corey, Theory and Practice of Counseling and Psychotherapy, 4th ed. (Pacific Grove, Cal.: Brooks/Cole Publishing Company, 1991), p. 234.

[45]*"His song will be with me in the night, a prayer to the God of my life."* Psalm 42:8, NIV.

4A: Counterpoints of Change

Role: Church organist; part of worship planning team

Background

The congregation that I served as organist was at a crossroads of change. They had experienced about four years of complex losses: the move of a pastor, deaths and moves of significant church leaders, denominational controversies that resulted in losses of denominational identity, and similar controversies that effected the near-by seminary (with which they shared a rich heritage of varied ministries and personal relationships).

The church had been in an extensive period of adjusting: adjusting with their new pastor, with additional changes of staff and leadership styles, to vacant lay leadership positions, to uncontrollable denominational political events, and toward recognizing that "past glories" would not be happening as they had before. Change was inevitable. What the changes actually would be and would lead to were still vague.

Description

Believing that the church--the people--needed to be involved in the decision-making process, the pastor decided to devote a morning worship service toward acknowledging the losses and encouraging everyone to move ahead. He wanted to freely confront their losses and adjustments, both as individual persons and as a community of faith. As team worship planners, we either selected a Communion Sunday, or it happened to be a Communion Sunday. Either way, the supportive symbolism of community--broken, poured out, and shared with one another--was a powerful metaphor.

While we were brain-storming ideas for the service, a particular hymn's text came to my mind. It was in a collection I had recently purchased. I had barely glanced at the title. It was "Is This a Day of New Beginnings?"[46] by Brian Wren, and is given in this study's appendix C, p. 192. The text interpreted our objectives better than I could have hoped. Furthermore, it provided community expression--confronting the question ("*Is* this a day?"), and providing room for each person to answer. Its meanings spoke individually and corporately.

We taught the hymn to the choir. In the worship service itself, the choir sang it first, then the congregation joined. Throughout the service we used individual stanzas in several different contexts. For the remainder of this case study, the intervention focuses on a simple, somewhat obscure use of this tune.

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[46]"Is This a Day of New Beginnings?," text by Brian Wren, DRONFIELD melody by Brian Wren, arr. by Peter Cutts, in Faith Looking Forward: The Hymns & Songs of Brian Wren with many Tunes by Peter Cutts (Carol Stream, Ill.: Hope Publishing Co., 1983), no. 34.

During my own practice for the service, the melody of "O God, our help in ages past, our hope for years to come, . . . "[47] kept popping into my mind. Its meaning provided a rooted, sustaining reminder of God's help and hope through past trials and challenges.

Playing with it at the keyboard, I figured out a counterpoint for the two: "O God, Our Help In Ages Past" and "Is This a Day of New Beginnings?". Rhythmically, it meant changing ST. ANNE from duple to triple meter. Melodically, they fit, though not with ideal counterpoint contours. Still, the musical metaphors had a power that (for me) transcended the music, itself. One was well-known and had been sung in times of turmoil and celebration. The other was new, challenging, and required "risk" even in attempting to sing its new tune.

During Communion, which musically provides a period of guided meditation, I played a simple, unobtrusive interpretation that highlighted their melodies: (1) "O God, our help in ages past, . . . " with traditional melody and harmonies, (2) juxtaposed by "Is this a day of new beginnings?", and (3) the two melodies in simple counterpoint (no other harmonies except for an E♭ pedalpoint, sustaining the tonal center). As a musician, I can usually "tune in" to when something either connects with others or lifelessly fills time. During this moment, I remember an unusual sense of connection with and response from others, particularly choir members.

Reflections

After the service, several persons enthusiastically told me of their own intuitive moments that were sparked by that musical counterpoint. New meanings had burst forth in right-brain fashion. The music, itself was pastoral. It did not necessarily need verble, "sparked" conversation. The spark occurred within the soul.

I continue to be amazed at the meanings carried in musical phrases that "pop into mind." My first significant experience of this was witnessing an interaction in a C.P.E. group, some eight years ago. The I.P.R. (Inter-Personal Relationships) group leader asked another chaplain what song she was singing in her mind (she had been tapping her foot in some sort of rhythm). Surprised at his observation, she answered. The text of that sub-conscious song captured the essence of something she was struggling with. Since then, I have experimented with my own random thoughts. Similar to remembered fragments from a dream, deep wisdom can be brought forth. Similar dynamics happened in this intervention: first, when remembering a text I had barely glanced at; and second, when "O God, our help in ages past" kept distracting me.

Theologically, I believe in a God who creates, and who delights in creativity! I believe that listening to, and exploring such spontaneous "aha" moments can lead to a transcending personal awareness and spiritual encounter. Part of my own history is told through the musical fragment of ST. ANNE (the tune). In my previous organist positions, I had played a musical setting of this (somewhere in the worship service) during my first and last Sundays as organist. "O God, our help in ages past, our hope for years to come" was my personal prayer, my own spiritual and musical expression. During that day's practice, the confrontive text of "Is this a day of new beginnings?" was sustained

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[47]Melody titled ST.ANNE, attributed to William Croft, 1708; harmonized by W. H. Monk, 1861. Text titled "O God, Our Help in Ages Past," by Isaac Watts, 1719, based on Psalm 90. Found in many hymnals, such as The United Methodist Hymnal (Nashville: The United Methodist Publishing Hourse, 1989), no. 117.

with memories of God's faithful guidance. Remembrances were both bittersweet and celebrative.

After the service, an astute observation caught me by surprise. One choir member noted the irony of one of the hymns we sang, "It Is Well With My Soul." It had been the notable favorite of the former pastor, whose departure the congregation had been grieving. The irony of using "It Is Well" was not intended. Those of us who had planned the service did not know its history. Upon further reflection, the irony was due to the memory's "distinctiveness"[48]--meaning contrasts between its earlier encodings (with the former pastor) and its present retrieval (in this context of moving on).

Furthermore, its irony supports this study's theory of "re-hearing" former music in a new context. It does confront that the old is gone, and that the new is either here, or is being "reorganized." My intuition (and experience) tells me that one's evoked feelings can signal either an emotional relocation or continued grief. The signal must be examined within that setting. It does not imply that grief is once-healed-always-healed. New contexts or losses may reopen portions of the earlier grief wound.

Evaluations

An editorial change of this "Is This a Day . . ." is worth noting. The early publication of this hymn (written in 1983 and published in a hymn supplement in 1983[49]) titles this "***Is This*** a Day of New Beginnings?" More recently, this hymn is being published in hymnals as "***This Is*** a Day of New Beginnings."[50] I strongly prefer the former, with the hymn asking the question. Persons are confronted with the question, rather than merely affirming what someone else has expressed. Particularly in grief, a person may not be ready for a "new beginning"--nor should they be. He/she may need to grieve. Posing the question invites personal response. I recognize the congregational strength of reversing the statement from ***"Is this. . . ?"*** to ***"This is . . . ."*** Still, I perceive its unique beauty and pastoral strength to be in its question. Besides, pastoral counselors ask questions. They rarely give pat answers.

As a music minister (whether ministering as a director, keyboardist, worship planner, teacher, or researcher), my best resources are my own spiritual journey. In order to give, I must first attend to my own spiritual life--my emptiness, struggles, restoration, and expressions. My music becomes more alive when I am willing to explore my own inner meanings and share my story with others.

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[48]Larry L.Jacoby and Fergus I. M. Craik, "Effects of Elaboration of Processing and Encoding and Retrieval: Trace Distinctiveness and Recovery of Initial Context," in Levels of Processing Human Memory, ed. Laird S. Cermak and Fergus I. M. Craik (Hillsdale, N.J.: Lawrence Erlbaum Associates, 1979), p. 8.

[49]"Is This a Day of New Beginnings?," DRONFIELD, in Faith Looking Forward: The Hymns & Songs of Brian Wren with many Tunes by Peter Cutts, no. 34.

[50]"This Is a Day of New Beginnings," text by Brian Wren, music (BEGINNINGS) by Carlton R. Young, in The United Methodist Hymnal, no. 383.

Bibliography

4B: Restoration of Memories

Role: C.P.E. Chaplain

Background

K. is a sixty-one year old woman who had recently experienced multiple losses, including her job. She had been married to her first husband for thirty years, and then to her second husband for two years. Both marriages were cut short by death. In the midst of her new losses, she particularly missed "the companionship" of her first husband. She talked of her first husband's death as having been her most difficult loss. Still, she seemed more peaceful within herself when she talked about him, than when she talked about more recent losses. In the midst of her extensive grieving, I hoped to tap into her own strength and hope by reminiscing through some positive, warm memories.

Description

I had asked K. if she had any favorite pieces of music that seemed to restore her energy. She replied right away, "Gershwin's 'Rhapsody in Blue' and 'We've Only Just Begun.'" I thought I had both of those at home--Gershwin's piano rhapsody on cassette tape[51] and the other in a popular music collection.[52] Sometime later, I took those with me to a session we had scheduled. She had just come from an intense group therapy session. When we met, she was noticeably upset and described herself as feeling "anxious." I was concerned. Due to a health condition, it was important that she physically and emotionally calm down. I decided to put my music agenda on hold until another day. We spent most of the time talking, primarily about self-care priorities: "not God-others-self, but "God-self-others." The musical intervention ended up being more of an afterthought.

She saw that I had the music and tape recorder with me, and asked if she got to hear them. I was hesitant. I did not want to evoke painful memories. I expressed my concern, but she seemed eager. I asked her which piece she wanted. Right away, she chose Gershwin's "Rhapsody." She and her first husband had "enjoyed that one." The other piece, "We've Only Just Begun," had been played at her second wedding. She added, "but that might be hard to hear, right now."

The following description is transcribed from a cassette tape I made right after the session, detailing what occurred.

> I played part of the Gershwin "Rhapsody." At the beginning where the clarinet solo is kind of wild, I told K. to just close her eyes and relax and feel free. I did a little spontaneous guided imagery. I told her that I could see her dancing around, and then lying in a hammock, feeling relaxed. After listening to about five minutes of music, I observed that her breathing had become deeper and her body

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[51]George Gershwin, "Rhapsody in Blue": Music of George Gershwin with "An American in Paris," "Porgy and Bess," and "Three Preludes," Hollywood Bowl Symphony Orchestra, Felix Slatkin, conductor, Leonard Pennario, pianist (EMI Angel Studio 4AM 637360, 1990), cassette side 1.

[52]"We've Only Just Begun," lyrics by Paul Williams, music by Roger Nichols, in Always and Forever: A Collection of Popular Music's Most Memorable Songs (Miami: Columbia Pictures Publications, 1985), pp. 176-178.

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was much more relaxed. After about seven minutes (after the reprise where the orchestra comes back in) I turned the volume down and transitioned "back into reality." She seemed more peaceful; much less anxious.

She said, "Yes, that felt good" and that the music "brought back a lot of memories." She said it with brightness, not sadness in her voice. She talked about how she and her first husband used to go to the symphony's pop concerts and hear "this performer and that performer." I asked her if these memories were painful, to which she replied, "No, these were happy." Then, she surprised me by assertively adding, "and NO BODY can take them away from me!" I spontaneously applauded and affirmed her, "No, no one can." I verbally made a connection with a current loss she was anticipating, "and no one can take away the four years you've had with R." She beamed and added (with determination), "and no one can take away the twenty-three years I gave to my job!"

We left, both feeling rejuvenated. The music (coupled with guided imagery) had sparked physical relaxation, restoration, positive memories, and hope for moving on.

Reflections

Moving on does not mean that the pain disappears. However, it does become less. K. was still experiencing intense pain, due to more recent losses. Experiencing her healing from a significant loss that had been more fully grieved provided comfort, hope, and emotional energy for getting through her new grief processes.

Theologically, this musical example did not have much "God talk." That's ok. My role with her as chaplain had been clearly established. Theologically, this example can speak volumes about God being with us when we are anxious, when we go to concerts or lie in a hammock, when we remember, and when we move on.

I enjoyed this use of music. K.'s exclamations of "No one can take away my memories!" were golden gems from one who had been through grief's fires. Once again, the music was more powerful than I had anticipated. (Somewhere in the recesses of my mind must lie a skeptic.)

Evaluations

Attending to K.'s timetable proved to be important. At first, she needed to talk, not listen to music. Letting her select the music encouraged her to be sensitive to her own healing. She aided me in finding music that was supportive, not painful.

The format for this guided imagery came from (1) an Arts Medicine seminar on Guided Imagery in Music,[53] (2) readings (particularly Helen Bonny and Thomas Droege), (3) my own experiences of relaxation with music, and (4) an Arts Medicine research project on music and breathing that I had helped with.

Developing out of this study's research, my curiosity for these uses of music is growing. Professionally, I want to pursue formal training. Personally, I sense potential nurture and enriched self-understanding

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[53]Presented by Lisa Summer (associate of Helen Bonny) at The Genesis Center, Arts Medicine Research, University of Louisville Medical School, Louisville, Kentucky, March 1992.

through these methods. Yet again, my creator-God image is enlivened. Attending to ministerial "results" in others is important, but is not the ultimate result of being a minister. First, I am a person, created in the image of God, and called to be "me." My inherent value is not in how well I may or may not take care of others, but is in living the life that has been given to me.

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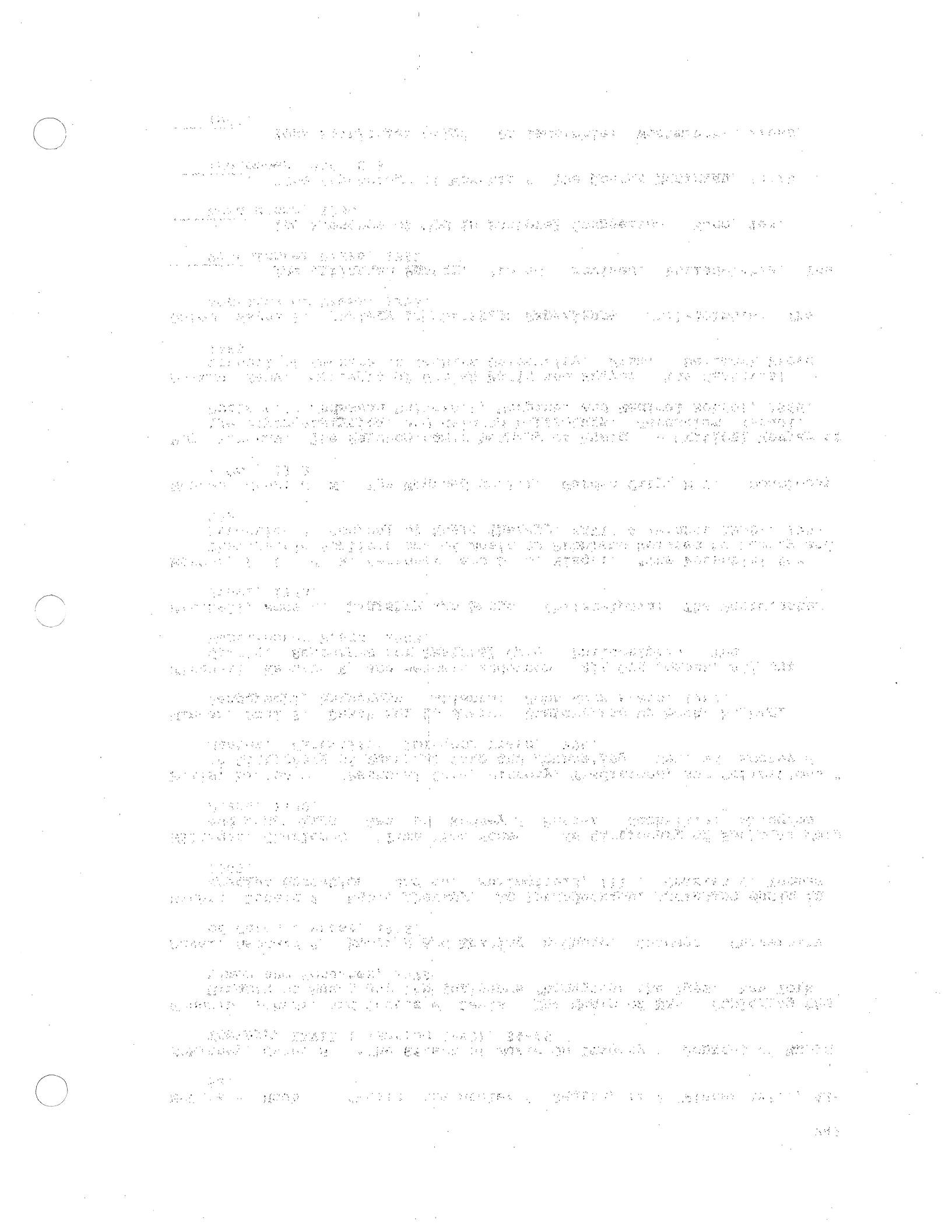

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ABSTRACT

MUSIC AS A CATALYST FOR PASTORAL CARE WITHIN THE REMEMBERING TASKS OF GRIEF

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Grief is a depth encounter from which no one is immune. Frequently, music can evoke deep feelings, forgotten memories, and soul-depth responses. The purpose of this dissertation was to discover specific musically oriented interventions that pastorally facilitate grief recovery within its tasks that involve remembering. The hypothesis embraced the question: (1) Can gleaning the remembering tasks from grief's processes and tasks (utilizing research from Colin Parkes and William Worden), (2) correlated with musical interventions for retrieving memories, can (3) be a catalyst for pastoral care of persons through their grief recovery?

The problem was answered in three major sections: "Part I. Interdisciplinary Alliances" (chapters 2-5), "Part II. Musical Catalysts Within the Remembering Tasks" (chapters 6-8), and "Part III. Applications and Evaluations" (chapters 9-11).

Part I validates music's grief-related phenomena by documenting interdisciplinary alliances. Chapter 2 establishes foundations of grief recovery. Chapter 3 surveys historical examples of music related to grief. Chapter 4 describes pastoral care's kinship with grief recovery. Chapter 5 identifies music's catalytic properties for pastoral care with grieving persons: expressing feelings, activating memories, encouraging supportive community, facilitating sustaining worship, exploring meanings, and fostering spiritual wholeness.

Part II focuses these alliances toward "remembering." Chapter 6 explains the "remembering tasks" by defining "remembering" and gleaning its elements within grief from Parkes' processes, Worden's tasks, and

pastoral counseling literature. Chapter 7 examines music's retrieval of memories and surveyed therapeutic uses. Chapter 8 discerns elements of such musical interventions: pastoral foundations, intervention roles, principles, techniques, and correlations within the remembering tasks.

Part III applies and evaluates this study's hypothesis, utilizing pastoral counseling's case study method in both church musician and pastoral counselor roles. Chapter 9 illustrates main themes from parts I and II with selected case studies. Chapter 10 evaluates the incidents, focusing on pastoral care's functions and music's catalytic properties. Chapter 11 summarizes the study.

This research was exploratory, not confirmatory. It utilized pastoral events, not statistical experiments. Its hypothesis was deemed to be valid and was answered positively. Its results are to be interpreted within a person's individual loss and personalized processes of grief. Its outcomes can be helpful to both pastoral counselors and church musicians in facilitating the healing of grief.

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